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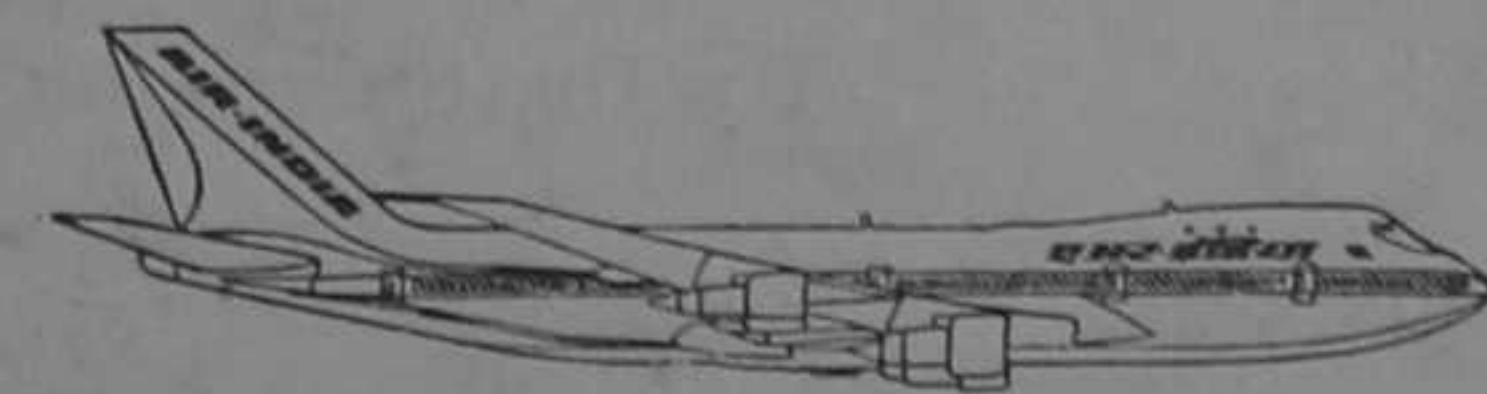
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MAHARAJA SWATI TIRUNAL
His Contribution to Hindustani Music

By

Prof. K. G. GINDE

Any piece of fine art, be it music, painting, sculpture or dance is beyond all barriers of race, nationality and language because of its universal appeal and essence. Many instances could be cited in this regard. Jamini Roy required no interpreter to understand the art of Picasso; Yehudi Menuhin could attune himself with ease to the recitals of Ravi Shankar and Ali Akbar Khan; Balasaraswathi appreciated Martha Graham without any effort.

With the Persian invasion, especially in the northern part of India, during 13th century and thereafter the cultural outlook in the regions above the Vindhya mountains underwent a sea change. Thanks to the influence and impact of the 'foreign culture' there came into existence the two distinctive forms in the fields of Music, Dance, Drama, Painting, Sculpture, Architecture etc.

Two-fold Evolution

Indian music too started developing in two different streams of the Karnatak and Hindustani systems. Although these two systems have developed independently, their basic structure is the same — i.e. Raga music.

The present day Karnatak system of music owes its source from the time of Ramamatya. Thereafter, the great Saint-musician Purandar Vithal, popularly known as Purandardas, took up and

rightly became the Pithamaha. He paved the way for a streamlined teaching of music and was followed by the Musical Trinity — Saint Tyagaraja, Shri Muthuswami Dikshitar and Shri Syama Sastri, all the three being contemporaries, who enriched Karnatak music by their invaluable contributions in the form of kritis and keertanas in numerous ragas.

Golden Era

In fact the 18th — 19th centuries was a period of active musical evolution when musical expression was infused with emotional content appealing to high aesthetic sense. Quite justifiably the period came to be called the golden era. And in the Trinity's time the practical exposition of music reached a new high by a two-fold development of absolute and applied music. Incidentally, it may be mentioned that these saint-musicians were not so obsessed with Tala aspect of music as is practised today because the devotional content of their compositions gave full scope for the raga bhava. Quite contrary, present day cutcheris are Tala-dominated gimmickry. In the north too the Dhruvapadas, so rich in word and musical content suffered because of over indulgence of Tala. If only our artistes pay sufficient attention to the emotional content and sahitya-raga bhava, it would be doing justice to the compositions and composers.

Swati Tirunal was born in such conducive clime of the golden era to become a royal-composer encompassing the whole Indian musical scene.

It is said that Purandaradas composed besides numerous Devarnamas, bhajans in Hindi in Hindustani ragas. His stay in Maharashtra had influenced him into this form. After him it was only Swati Tirunal who composed Hindustani compositions. It may be noted that Dikshitar whose stay at Benares had influenced him to introduce the Dhruvpad style and adopt the Hindustani ragas in his kritis, however, confined himself to and enriched only the Karnatak system. Swati Tirunal, his contemporary, went a step further and contributed to the northern system too.

A "National" Composer

Swati Tirunal was a deeply religious man and a fervent devotee of Lord Padmanabha, the presiding deity of Travancore. He spent hours in deep meditation. His personal traits were such that evoked sincere love and respect of his people. All the same his royal bearing was set off by the halo of saintliness; his profound erudition was coupled with deep humility and compassion. As a result his intense love of arts contrasted with his quality of quiet detachment and he eschewed the epicurean ways of princes and lived in utmost simplicity. Languages attracted him much. He mastered as many as nine languages — Sanskrit, Malayalam, Kannada, Marathi, Hindi, Urdu, Persian, French and English. Yet it was fine arts which had profound influence on him.

Swati Tirunal invited to his court many leading artistes from all over the country and patronised them for the development of fine arts including painting and sculpture. Himself being a versatile artiste he maintained a very amiable communication and rapport with them. These 'court gems' not only decorated the Durbar but also embellished the royal 'creations'. A linguist and a composer he found no difficulty in composing in various languages though his most popular compositions were in Sanskrit and Telugu. There was no form he had not handled. From simple Swarajathi to intricate Varnam, from devotional Prabandha to semi-operatic Harikatha, from sophisticated Padam to chiselled Kritis he composed and enriched. Most significantly his contribution to the Hindustani varieties such as Dhruvpad, Khayal, Thumri, Tappa and Bhajans and even a Ragamala (about 37 of them have come to light, how many lie in obscurity one does not know, raised him to the status of a national composer. And himself being a musician of mark with a rich and resonant voice his compositions could attract quite a following.

He evolved a simple yet artistic style reflecting a fine assimilation of all that was characteristic of his contemporaries. At a time when the cultural contact between the north and the south had been at a low ebb, his advent on the Hindustani horizon was of great significance.

'Meticulous' As Composer

Swati Thirunal used in his compositions his mudra "Padmanabha", dedicated to his Ishta Devata. He had himself given Raga-names of the Hindustani system. However, authentic vocal interpretations or their notations, as

may have been composed and actually rendered by the Maharaja himself, have not been preserved. Whatever renderings of these Hindustani compositions were popularised have subsequently been set to Karnatic Ragas and Talas by top-ranking exponents of Karnatic Music, like the late Shri Muthiah Bhagawathar and Sangeeta Kalanidhi Semangudi Srinivasa Iyer. This no doubt was a laudable approach, but all the same, it was as if a Karnatic Kritis or Keertana being set to Hindustani Raga and sung in Hindustani style. It sounded rather funny to hear a Hindustani composition set to Karnatic Raga and Tala and rendered in Karnatic style and vice versa. If however the Hindustani compositions of Maharaja Swati Thirunal were rendered in the Hindustani style, they would be more appropriate and better appreciated with their aesthetic fervour.

Pleasant Revelation

It was with this sole intention that Dr. B. V. Keskar, the then Minister for Information and Broadcasting, pioneered the cause of popularising these Hindustani Compositions of the Maharaja in their true perspective and requested Dr. S. N. Ratanjankar (the writer's guru) to undertake this project. And these (36 in number) were composed in Hindustani Ragas and Talas, as mentioned in the original, by Dr. Ratanjankar as far back as 1957 and were even presented in the National Programmes of the All India Radio during later years by renowned artistes. But that was the end of it. They were almost forgotten.

However, this matter was taken up a decade later by the Chairman of Shree Swati Thirunal Sangeetha Sabha Committee, Trivandrum, Shri S. Vaidyana-

tha Iyer, who constituted a Sub-Committee to go into the matter. It was rather a surprise for the Committee members to know that already 36 compositions had been set to notation in the Hindustani Ragas and Talas by Dr. Ratanjankar, when told by the author who even showed the manuscripts of these compositions. The Committee approached Dr. Ratanjankar for his formal consent to get these Hindustani compositions published. Finally, the book entitled "Maharaja Shree Swati Tirunal's Hindustani Compositions with Swara Notations" was brought out with 37 compositions by the said Committee in the year 1972. This book consists of the 36 compositions set to notation by Dr. Ratanjankar, 5 of which have alternative versions set to notation by Pandit Jitendra Abhisheki and the 37th composition set to notation by the author and Shri Tiruchi Swaminatha Iyer.

Besides publication of this book, the Committee has also got recorded on the Magnetic Tape, the 36 compositions set to notation by Dr. Ratanjankar and rendered by the author for the benefit of the genuinely interested. These tapes will definitely help students to learn these compositions with correct intonations.

Out of these 37 compositions, there are about 14 Dhruvapadas, 18 Khayals in Druta Laya, 2 in Bhajan style, two compositions in Tappa style, one Thumri and a Ragamala. Most of these have devotional content whereas the Tappa and Thumri pieces are full of love themes. The language used in these compositions is very much akin to Brij Bhasha and fluent in expression. Swati Thirunal has even made use of a few Urdu words in his Tappa compo-

sitions which shows his versatility and command over languages.

Impeccable Lucidity

It was not easy even for the northerner to compose in Brij Bhasha whereas the southern monarch composed with a native's ease and mastery and he conveyed ideas with impeccable lucidity. His compositions equal in comparison with some of the best in the north. His Dhruvapadas like "Udho Suniyo mero Sandesh" in Purvi, "Chaliye Kunjan mo Tum" in Sarang, "Devan ke Pathi Indra" in Darbari Kanhara (wherein he attributes Raghupathi to Kanada), "Vishweshwar" in Dhanashree are some of the outstanding pieces. Khayals like "Sumaran kar Jadunath" in Adana, "Avadha Sukhadayi" in Kafi, "Kanha kao Sakhi Ghar aye" in Behag and bhajans like "Ramachandra Prabhu" in Bhairavi are to an extent popular. And the ragamala "Sohini Swarup" strings as lyrics over a dozen modes to make a veritable modal garland. It is a pity that these compositions have not been so far popularised. A few suggestions to popularise may be summed up as follows:

1. To send circulars to various leading Music Institutions, Universities having Departments/Faculties of Music, well known performing artists appraising them of this unknown treasure of music.
2. To organise Music Competitions on Maharaja Swati Thirunal's Hindustani Compositions open to both Karnatik and Hindustani music students.
3. To organise concerts by well-known musicians who could render these compositions and acquaint the listeners with their emotional content.

In conclusion, may I add that in view of today's crying need for an emotional integration of the country, music should be made compulsory among the younger generation to whom both Karnatic and Hindustani Music should be taught so that they may at least be able to appreciate the finer emotional content to some extent and thereby develop a national synthesis?

"THE WAITING WAS NO WASTE"

One has to bemoan the disappearance of the Gurukula tradition in Karnatic music because under its exacting discipline, awareness of traditional excellence flourished kindling thought vibrations constantly in the direction of authentic presentation of Karnatic music with force and vitality. The learning process was a long wait for the student
...But the waiting was no waste. Though an apparent ordeal, it was a period of both sublime psychological suffering and of inspiration flowing from living with the Guru.....

With the disciple's state of readiness to assimilate on the one hand and the guru's emphasis on perfection in reproduction which is part and parcel of the oral tradition of the musical instruction on the other, the conditions for virtually foolproof preservation of tradition were ensured.

NMN in "THE HINDU"

THE TWO SYSTEMS OF OUR MUSIC EDUCATION

By

Dr. GOWRI KUPPUSWAMY & Dr M. HARIHARAN

"Most of the Music of the West and the Far East today is either mainly mental or sensual. This is just what Indian music can do and whenever musicians in far away parts of the world have had an opportunity of hearing some of the best music in India, of learning something of its theory, it has opened up for them new vistas and new fields which they are eager to explore." So observed once Dr. Alan Danielou, the French musician and musicologist who has made a comprehensive, comparative study of Indian music and music of other nations.

To-day, when the living current of traditions of many of our arts has suffered a setback, the music tradition alone still clings to us and however much one might become modern and let oneself under the impact of alien modes of life and thought, one cannot shake off the native music in which one's being is so saturated.

As a fine art, music has been, from remote times, included in the scheme of studies which contributed to one's accomplishments and status as a man of culture. The list of the 64 traditional arts in which men and women were expected to become proficient is led by music and dance.

Gurukula

If there is one subject that requires direct, personal, method of teaching, it is indeed practical music. Books, charts,

the blackboard, printed notation, even recorded music are no substitute for the living presence of the Guru. In Karnatic music, the expression of Ragabhava depends on the most careful employment of subtle modifications of swaras, delicate Gamakas, Anuswaras and characteristic Sancharas. The diverse Raga forms, each with its distinct physiognomy and aesthetic impression, have to be evoked correctly without intrusion of traces of allied forms; Certain pairs or groups of these are very close and there are also some new Raga forms, old and full of melodic delectation (**Rakti**). To imbibe all these from old teachers through systematic grinding and mastery of the definitive, descriptive and illustrative compositions and to make one's musical erudition as full as possible, the time-honoured Indian way of teacher-pupil relationship, the **Gurukula** method, is the most suited. Subtle nuances which form the sound of beauty in Karnatic music cannot be imparted except by the mouth of the master and cannot be grasped except by the devout ear of the pupil. In other words, practical music proper, every Swara or syllable has to be learnt directly from the voice of the Guru. The flexible living voice has to sing and the ear has to grasp the music.

The method by which the professional musician, till the beginning of this century, used to acquire his art was by personally living with his master for

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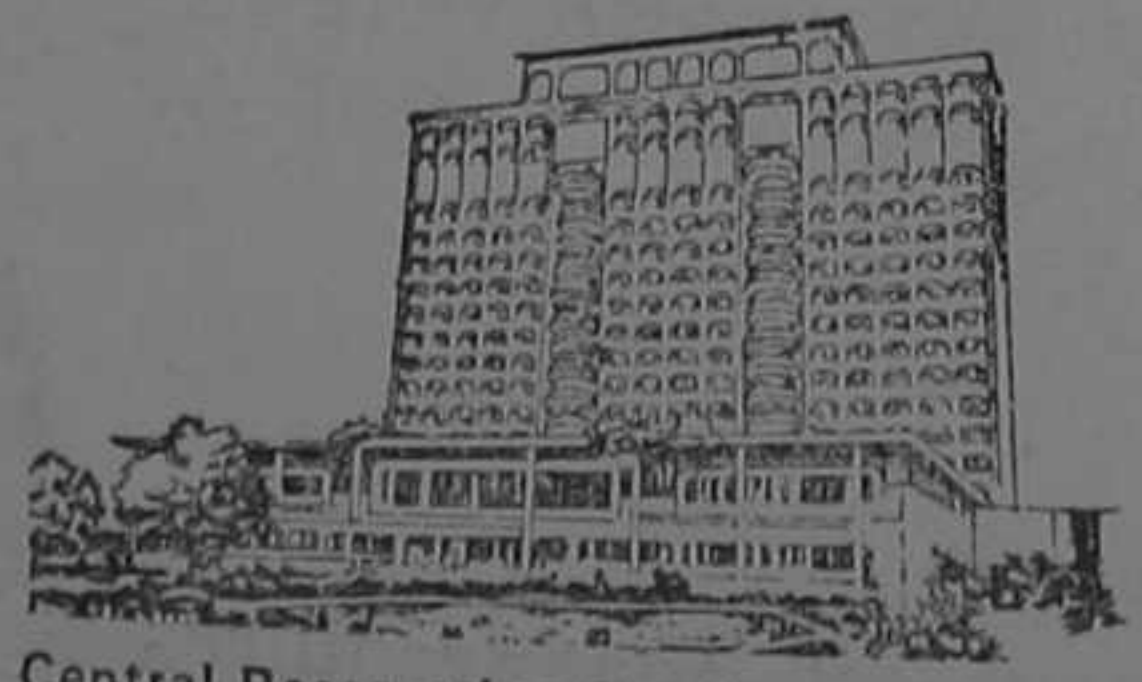
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many years, learning not by actual training but by constant listening and close observation, followed by a period of apprenticeship when he assisted and accompanied the Guru. Nothing can adequately replace the Gurukula system for learning music.

Musicians Born Not Made

Music is essentially a gift of God. Musicians are born, not made. It is the internal urge of the aspirant that ultimately moulds one into an artiste of lasting worth. But without the light lit by a great Vidwan, the darkness in the heart of the aspirant remains ever thick and unrevealing. To attain eminence and Gnanam, Sraddha is essential on the part of the seeker of knowledge. The knowledge of music and musical attainment has to be obtained through dedication at the feet of the master and unstinted devotion to him.

The system is something unique to our country not only in the field of music but also in other branches of learning like philosophy, literature etc., but for reasons enumerated above, it has been particularly essential and successful too in the case of music.

Royal Patronage

Till the beginning of this century the great Vidwans were patronised by Maharajas and also enjoyed sufficient leisure and freedom from want. In a feudal society, the rich stratum had the means and the inclination to support and encourage musicians. Since these princes and kings were men of cultured tastes and a good number of them were themselves musicians, composers or musicologists, the standard of music was also high. The Vidwans who enjoyed royal

patronage settled down to a place and were always engaged in teaching to a few students. Since the art of printing was unknown and the system of notation not prevalent, oral instruction was the only method of teaching available.

Training Under Gurukula

The teacher used to pronounce and sing while the student repeated verbatim with particular emphasis on intonation and accent. It was essentially learning in parts based on imitation. The students received individual attention and were required to commit their lessons to memory. Individual attention led to intensive training. The student could ill afford to attend classes without thorough preparation. New lessons were not imparted until the old ones were thoroughly grasped and mastered. This system of teaching did not compel the talented and brilliant students to wait for specific periods along with the average class-fellows. An intelligent, industrious or meritorious student could complete his education earlier. The advanced students were enlisted for grading and teaching juniors. A thrust for knowledge or the desire to preserve the traditions rather than examinations and diplomas or degrees were the incentives for learning. The Guru used to take the more promising Sishya along with him to accompany him during his concerts and the latter picked up Cutcheri Dharma (concert technique) through constant and extensive listening. The Guru's guidance was wholly and totally based on Lakshya Gnanam. Lakshana was there only by implication. But later on, when the teachers had to go on tour to fulfil professional engagements, the teaching became more and more concert-oriented.

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Zeal and Inner Compulsion

The Gurukula system might have had its defects but it did produce commendable results. The reasons for such success were mainly two; (1) The disciple who came to the masters was drawn to the art out of an inner compulsion. He was willing to learn the hard way. The risk that he took both economically and socially can be gauged by the fact that he had no degree or diploma awaiting him on the basis of which he could aspire for a job; and (2) the preceptor was also willing to teach though in an exacting way; for he could realise the zeal of the disciple, having himself gone through this tortuous mill earlier. The training imparted was vigorous, intense, meticulous and long-drawn. There was no hurry to complete a syllabus within the stipulated time for the award of a degree.

Insight and Depth

The most desirable characteristic or attribute of the Gurukula system is the fact that as opposed to an extensive exposure to different systems of music, it enabled the pupils to get an intensive training at the feet of their master. Till two or three generations ago, the professional musicians were not in the habit of frittering away their energies in too many directions. They believed in mastering a small area and did it to perfection. Within that sphere they could lay claim to superior authority. To mention only one example Maha Vaidhyanatha Iyer is said to have had the smallest repertoire among the then famous musicians of merit. But his mastery over it was so complete that the compositions he sang gained a fullness and finality of aesthetic content and contour never since altered.

As a result the disciple who lived as a member of the Guru's family for a considerable length of time delved deep into this exclusive repertoire as well as the latter's intensive knowledge and musical attainments and thereby acquired a profound insight into his particular style of singing. This is even more true of the Gharana system of North India. The Sishya stayed with his Guru till the latter had exhausted all that he had to impart and then left only to take up his duties as a teacher himself. In the Gurukula system this helped to preserve for posterity a number of highly aesthetic forms of compositions by being passed on authentically from Guru to Sishya at a time when taking them down in notation was practically unknown. This is one of the significant features of the Gurukula system.

The main defect of this system however lies in the fact that owing to the lack of systems of mass communication as at present the disciple had to confine himself to listening constantly to his Guru and his co-students and had only limited opportunities to listen to other top-ranking musicians. This necessarily curtailed his outlook and capacity to appreciate and imbibe the best of the music of other great contemporary artistes.

Modern Music Education

There was a time when a school or a college for music was unheard of. That was two or three generations ago. But at the turn of this century when socio-economic changes set in, the academic mind began to mould music teaching to institutionalized methods. An art that was taught as an intimate and creative transmission of tradition was taken over to schools and colleges.

Modern education brought with it a rediscovery of India's past and a critical appreciation of the cultural contributions of the country. On the one side appeared the expositions of Indian music by non-Indian music connoisseurs and listeners like Captain C. R. Day, Fox Strangeways and others and on the other, arose Indian musicologists like Raja Surendra Mohan Tagore and Pandit Bhakthande in the field of Hindustani music and Vidwan Subbarama Dikshitar and Sri Chinnaswami Mudaliar in Karnatic music, who collected and published all that was available of the theory and practice of Indian music in the two schools. The stage was now set to organizing music institution and courses of study in Music.

Gurukula Principle in Modern System

It is however, only in so far as the Gurukula system in the modern condition of life is difficult of universal or extensive application, that it becomes necessary to think of other methods (courses in schools and colleges) to provide for music education to those who would otherwise have to forgo the benefit of the highest of all arts. The deterioration that is setting in the professional field and the poor results of the short-cut methods evident to-day only affirm with increased force the need for the upkeep of the desirable features of the ancient method of musical education (Gurukula system) to the extent possible under the present circumstances. So, even in the modern methods of school and college education, it is necessary to preserve to the maximum possible extent the essential element of personal instruction so pronounced in the Gurukula system. In the class-room, the teacher meets his pupils who learn as a group and not as individuals,

though within the limit of time available, each pupil may receive individual attention. After instruction, the teacher — taught contact unhinged by time and place should be possible and the value of the practical lesson would be in proportion to the direct personal attention.

In the colleges in respect of other common humanites or sciences, the work of the teachers in the higher aspect of learning is mostly confined to the guidance they give to the pupils. The higher the course of studies, the less the need for lectures. The scholars mostly study by themselves. But in practical music every swara or syllable has to be learnt direct from the voice of the Guru so that even if the constant personal touch of the Gurukula system is not possible in the present set-up of society, the personal element, even in college education, cannot be avoided. And in the case of other humanities and sciences, libraries and laboratories are essential. In practical music, the only library worth mentioning is good collection of recorded music.

Competence in Teaching

This brings us to the question of the competence and accomplishments of the teacher. Without the services of the professional musicians, highly versed in practical music, music education in schools, colleges or universities becomes lopsided. It is the professional teacher who helps impart a higher standard to the student of music. Indeed the increasing worthwhileness of the school and college courses will depend on the extent to which they are able to harness more and more the services of expert professional teachers. The role of the professional musician is not merely confined to direct teaching. Every eminent master in the field is but a teacher, for

it is by constant listening to high class recitals that the knowledge of the students in the art attains the needed dimensions.

Learning by Listening

Our music exposition has two phases — the closed portion represented by compositions and the free exposition of actual melodies. The ability to elaborate a pure melody (or Raga Alapana) is indeed the invariable hallmark of proficiency and a young student learns to do this mainly by listening more and more and developing the imagination. There is no set teaching for this. It is listening that is particularly more important as the music education advances higher and higher.

For this reason, more than printed materials, it is records of music (tapes, cassettes etc.) that should constitute the major part of the music libraries of our schools and colleges. This is closely linked with the preservation of our glorious musical traditions. However none of the libraries of our musical institutions is sufficiently equipped and a lot of useful work can be done in this direction.

Lessons in Large Class

The organisation of music lessons in large classes in schools and colleges necessarily involves teaching in a mass. This again is a matter calling for some review. In group teaching and group singing, there is the general defect of the less gifted and less qualified students going unnoticed. The nuances and graces of our music cannot be taught directly to a large class. Further, each professional, belonging to a particular style and school, has his own way of

rendering and if different pieces or part of a curriculum are to be taught by 3 or 4 different teachers, there would be a medley of styles which is not at all desirable. One method of avoiding this would be to divide the class into small groups and allow each master to take charge of the whole education of the batch under him, but it is doubtful whether this would be practicable.

Notation — A Rough Guide

The next subject of importance in teaching music is notation. No system so far devised can give ever a rough picture of the melody. Subbarama Dikshitar's system of symbols is perhaps the most elaborate one for dealing adequately with the variety of graces characteristic of our music. But it is to be borne in mind that so far as our music and its subtleties are concerned, the written score is but a rough guide; without a live teacher the text may prove even harmful in the hands of the half-learned. Hence the traditionists' contempt for learning not from the teacher but from a book. Yet it cannot be said that notation has no use whatsoever. Every song properly learnt from a Guru may be reduced to a notation to serve as an aid to memory. When a song has been thoroughly mastered as taught by a teacher, a notational rendering of it would ensure against its being forgotten altogether. But notation is but a cheap though poor substitute for tape-recording.

To late Prof. P. Sambamurthy, more than anybody else, music at the educational level owes its expansion in South India.

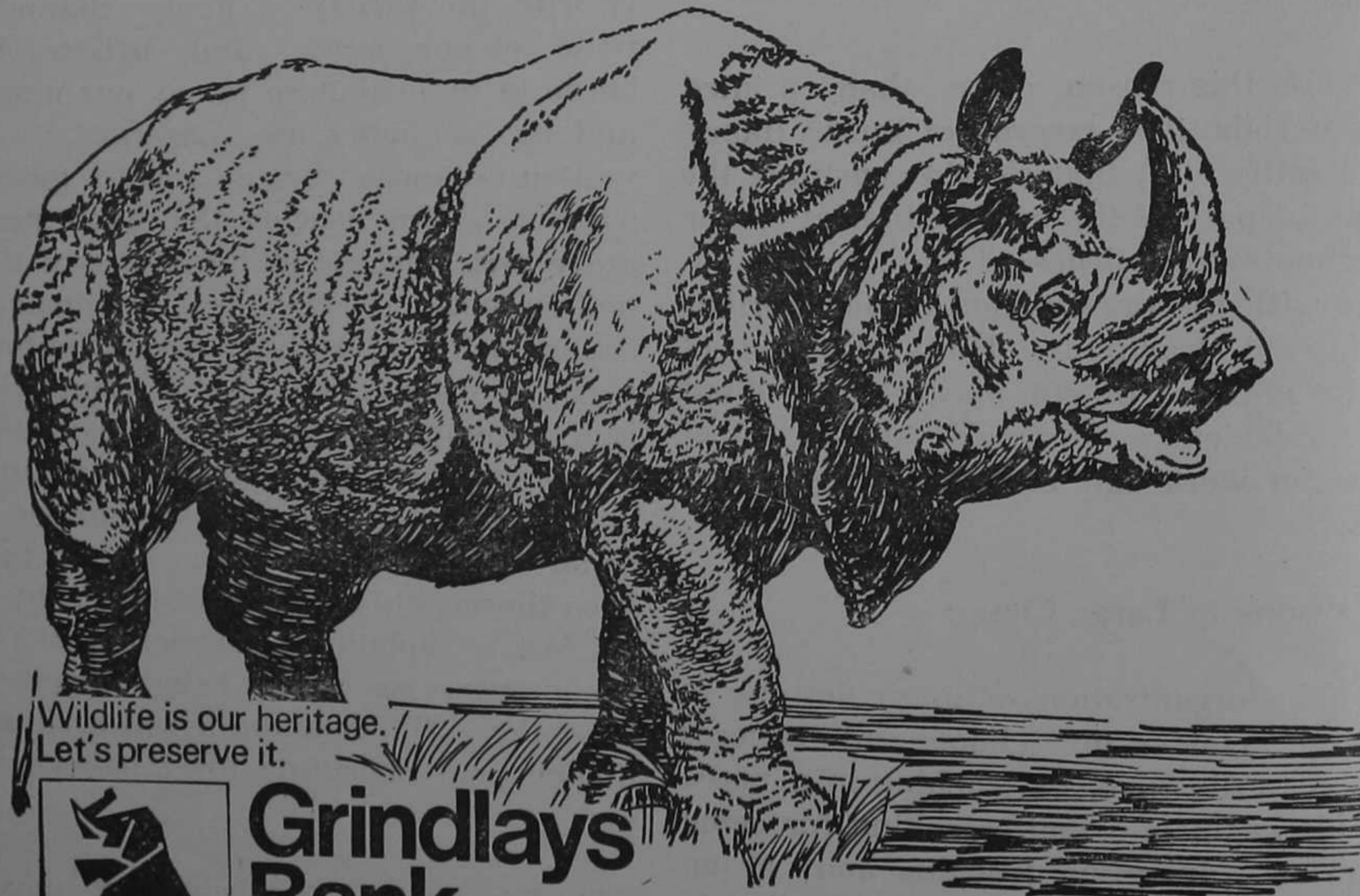
Lastly, the subject of musicology in the school and college curricula. The

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extent to which musicology should be incorporated in a music course has been a subject of controversy. Essential, historical, biographical and theoretical information may be imparted, but the tendency in some institutions is to make musicology encroach or even displace the practical side of the art! Wherever practical musicians or professionals are in charge of the institutions, they have invariably reduced the overloaded musicological part of the syllabus to prevent the attention of the students being turned away from practical training.

Colleges & Curricula

Considering musical instruction at what may be called the college stage, there are several categories of institutions to be considered. First, the ordinary University institutions teaching music, along with other subjects, as an optional. In these institutions, emphasis is naturally laid on what may be called the theoretical and cultural side and only as much practical work as may be needed to illustrate the theory, history and practice is imparted. The aim is to create a greater critical awareness of the several aspects of the art, the many-sided development and history; hence there is necessarily a bias towards musicology. Secondly, there are the music colleges like the Central

Colleges of Carnatic Music at Madras and Madurai, the Annamalai University — Music College, the Trivandrum Swati Tirunal Music College etc., where only music is taught. Here the stress is essentially on the practical aspect of music. Though theory is also generally provided for in the curriculum, it has only a secondary place. These institutions may be expected to train future professional musicians. Then there are Teachers' Colleges to train music instructors as in the Madras Music Academy.

The syllabi and modes of teaching in these institutions differ from what obtains in the other types of institutions. The topics of Musicology which are to be taught in different categories of institutions have to be carefully chosen, having clearly in our mind their objectives.

While every branch of applied knowledge has both the theoretical and practical sides, the relative emphasis varies with these branches. In music, these two aspects, called generally Lakshya and Lakshana have their own place; but Lakshya is more important for obvious reasons. All Lakshana should be subservient to the needs of Lakshya. Musicology diversified from the needs of Practical Music is only of limited value.



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"IT'S BUT GITA"

PANCHARATNA KRITIS-A LITERARY APPRECIATION-III*

"Saadhinchene"

By

E. N. PURUSHOTHAMAN

After that self-accusation in "Dhudukugala", the thrust in "Saadhinchene" shifts to the other extreme, accusing the Lord. "Samayaniki Thagu Maataladene" is the main strain of this 'Ratna' and appropriately is sung as the refrain. And the magnificent Arabhi

which usually soars high like a meteor and glides down in sparkling brikkas is under restraint here as the composition. like "Dhudukugala", is in introspective mood. However the Raga Bhava and Sahitya Bhava are superbly blended.

THE SONG

Saadhinchene O Manasa	"Saa"
Bodhinchina Sanmaarga vachanamula Bonkujesi Thaa Bettinapattu	"Saa"
Samayaaniki Thagumaatalaadane Devaki Vasudevula Neginchinatu	"Saa"
Rangesudu, Sadhganga janakudu Sangeetha Sampradhaayakudu	"Saa"
Gopijanamanoratha Mosangalekane Geleyujesevaadu	"Saa"
Vanithala Sadhaa Sokkajeyuchunu Mrokkajese Paramaathmu Dathiyugaaka, Yasodhathanayudamchu Mudhambunanu Mudhhubetta Navvuchundu Hari	"Saa"
Paramabhakthavathsuludu Sugunapaaraavaarum Daajanmama Nagha Dee Kalibadhala Dheerchuvaadanuchu Nee Hrudhambujamuna joochuchundaga	"Saa"
Hare ! Ramachandra Raghukulesa Mrudhusubhasha	

* The first two articles delineating the Nata and Goula Pancharatnas appeared in the April and July, 1982 issues of SHANMUKHA respectively.

Seshasayana Paranaareesodharaaja Virrajathuraga
 Raja
 Rajanutha Niraamayaapaghana Sarasceruhadha-
 laaksha
 Yanuchu vedukonnanannu Thaa Brovakanu
 Sri Venkatesa Suprakasa Sarvonnatha
 Sajjanamaanasa
 Nikethana kanakaambaradhara Lasanmakuta
 kundalviraajitha
 Hare yanuchu Ne Pogadagaa Tyagarajageyudu
 Maanavendhudaina Ramachandrudu
 Samayaaniki Thagumaatalaadane Sadhabhakthula
 Nadatha litlanene
 Amarikaga Naapoojakonene Alugavaddhanane
 Vimukhulatho jerabakumanene Vethagalgina
 Thaalukommanene
 Dhamasamaadhi Sukhadhaayakudagu Sri Tyagaraja
 Nuthudu Chentharaakane

TRANSLATION

He has achieved it! O Mind!
 Belying all the wise sayings he had spoken,
 adamant on his intent,
 Speaking artfully for the occasion
 Like putting Devaki and Vasudeva to torment
 Lord of the island, begetter of sacred Ganga,
 preserver of traditional music
 Dodging the desires of the Gopis and heckling
 them besides
 He is the supreme soul who always entrances the ladies and
 who at the same time makes them bow to him in devotion,
 And not only that, He, this Hari, would be laughing within
 himself while poor Yasodha would be kissing him
 gleefully as if he were her own son
 While I am cherishing him in the lotus of my heart, as a great
 friend of his devotees, as an ocean of goodness
 As a sinless one from birth to death, as a saviour from
 the tribulations of Kaliyuga

O Ramachandra, O Lord of Raghu's race, soft
 and auspicious in speech,
 Reposing on Sesha, brother to all other women,
 birthless One, rider of Garuda,
 Lauded by King of Kings, hale and healthy,
 eyes like lotus petals,
 Though I entreated him with all these eulogies,
 denying me his grace
 Though I am lauding him, as O Hari, the one
 adored by Thyagaraja,
 As Sri Venkatesa, the resplendent, exalted in every thing,
 As the dweller in the hearts of righteous
 people, attired in robes of gold,
 Adorned with dazzling makutam and kundalam
 As the splendid, as Ramachandra the Indra among men.
 Speaking artfully for the occasion,
 He described how real bhakthas would behave,
 Quietly receiving all my honours, don't get
 annoyed he advised,
 Don't mix with the ill-disposed, he warned,
 bear with it if any trouble comes he exhorted,
 The bestower of strength of spirit and happiness of heart,
 who is revered by Siva, evading to come near me.

"Saa"

"Saa"

"Saa"

"He"

"He"

"He"

"He"

"He"

"He"

"He"

"He"

Proper Connotation

"Saadhinchene" is normally used in a lofty sense. Its nearest equivalents in English, 'achieved', 'accomplished' and 'attained' are also used only in a lofty sense, for realising something really great. But 'saadhinchene' is also used in lowly sense, colloquially, for adamant, obstinate and obdurate. Even when a child is persistently lying or tenaciously unyielding, they used to say "Ami Saadhinsthunji" - But this use seems to have fallen into disuse, as it is not heard these days. Our elders would appear to have carried away certain words and idioms with them, when they took leave of the world! It is a pity. We do not have the stories of words, in our literature, as, for example, Iron Brown's very absorbing anthologies.

'Achieved' is not a very appropriate word in this context. I am not able to find the right or a better word. "He has done it", may be more effective. But it sounds cheap and would be offensive to this great composer whose mastery of language was not a whit less than his mastery of music.

"Bodhinchina": taught or imparted, "Sanmaarga, vachanamulu": words, "bonku": false, "jesi" (chesi): made, "thaa": he "battina (pattina) pattu": stand taken, "Samayaaniki": for the occasion, "thagu": suitable, "maatalaadene": spoke. The word "Eginchuta," found in this edition of the Keerthanams is not correct. "Eginchuta" means to send somebody or make somebody to go, which has no relevance in this context. It should be "veginchuta, that is, causing suffering to somebody, as Lord

Krishna caused to Devaki and Vasudeva, by deciding to be born to them. What a terrible price they paid for it!

"Rangesudu, sadhganganakudu, sangeetha-sampradhaayakudu, gopeejana": gopis, "manoratham": desires, "mosanga (osanga) lekane": without gratifying, "geliyu": heckling, "jesevadu" he used to do, that is, not only would he not gratify the desires of the gopis, but would also heckle them; "vanithala": damsels, "sadhaa": always, "sokkajeyuchu (cheyuchu)": entrancing, "mrokka": bowing with folded hands, worship, "jeyuchu (cheyuchu)": make them do, that is make them bow to Him, "Paramaathmudu, adhiyugaaka": besides that, "Yasodha, thanayudu": son, "anchu (anuchu)": thinking, saying, "mudhambunanu (mudhanu)": joyfully, delightfully, "mudhdhupetta": while kissing, "navvuchundu": he would be laughing, Hari.

"Parama" great, bhakthavathsaludu, suguna, paaraavaaranudu": ocean, ocean of goodness, "aajanma": from birth to death, "anagha": sinless, "ee kali": this kaliyuga, "baadhala": sufferings, "dheerchu (theerchu)": relieve, "vaadu anuchu": thinking he would, thinking he would relieve the sufferings of this Kaliyuga, "ne": I, "hrudhaambujamuna: hrudhaya, ambuja": Lotus heart, "joochuchu vundaga": literally this means "while seeing", idiomatically it means "while cherishing him in my heart".

"Hare, Ramachandra, Raghukulesa, mrudhu subhashe": soft and wise in speech, "seshasayana, para naari sodhara, aja": birthless, "viraaja" Garuda; "thuraga": (vaahana) rider; "raaja raa-ja, nutha": adored; "niraamaya": heal-

thy, "apaghana": body; "saraseeruha, dhala aksha, yanuchu (anuchu)": saying, here praising thus, "vedukonna": entreated; "nannu": me; "thaa": he; "brovakunna": would not save or protect.

"Sri Venkatesa, suprakaasa, sarvonnatha: sarva vunnatha": exalted in all respects; "sajjana, maanasa, nikethana": abiding — abiding in the hearts of all good people; "kanakaambaradhara": wearing golden robes; "lasath": brilliant, "makuta, kundala". There are no suitable English equivalents for 'makuta' and 'kundala'. Crown, tiara and crest for 'makuta' are no good. Makutam is Kireetam, the stately one worn by Lord Vishnu, whereas crown, tiara and crest are short ones, which Lord Krishna is seen wearing sometimes: Earring for kundalam is ridiculous. So, these two lovely words, I have not translated. I have retained them in their beauty. "Viraa-jitha": shining; "Hare, anuchu": saying "ne": I, "pogadaga": praised; "Thyagaraja, geyudu" praised, praised by Thyagaraja; "manavendhra": Indhra among man-kind; "aina": being, Ramachandhrudu.

"Samayaaniki thagu maatalaadene, sadhbhakthula": sadbhakthas; "nada-thalu" conduct or behaviour. "itlanene": should be like this. He observed how true devotees should behave, "Amarikagaa": quietly. This word 'Amarikaga' was a familiar word, much in vogue round about Madras, in my boyhood days; but it is not heard now. "Naa" my; "pooja": upacharams; "konene": received or accepted; "aluga vadhdhu anene": don't get annoyed, he pleaded; "vimukhulatho: with the illdisposed, "jera (chera) bokumu anene": do not associate with the illdisposed, he said; "vetha": trouble or suffering, "galgina":

if it comes; "thaalukommu anene" he said you would bear it; "dhama": external discipline, "sama": internal discipline, "aadhi": etcetra; "dhaamasamaadhi, sukha": happiness, "dhaayakudu": giver Sri Thyagaraja, "nathudu": revered, revered by Thyagaraja "chentha": near, "raakane": without coming, without coming near me.

Brown has translated 'sama' (sama-mu) as tranquillity and 'dhama' (dhama-mu) as austerity, that is subjugation of the spirit and mortification of the flesh.

"Rangesudu, sadhganga janakudu Sangeetha sampradhaayakudu, Parama Bhakthavathsaludu, Ragukulesa, Mrudhusubhasha, viraaja Thuraga, saraseeruhadhalaksha. kanakaambaradhara and "Sukhadhaayakudu" are all memorable phrases.

The second line, "Bodhinchina Sammaarga Vachanamula Bonkujesi", is not very clear. I do not know what sacred teachings of His, He had himself falsified. Lord Krishna had adopted so many stratagems in his career to gain his ends. I say career deliberately, because he had taken this Avatar for a purpose. Some of those stratagems were questionable indeed, like "Aswaththaama Hatha Kunjaraha". But every stratagem seemed to have a moral sanction, and he could not therefore be accused of any flagrant violation of Dharma, as such.

In Defence of Partha

Just as "fools rush in where Angles fear to tread", I venture into this connotation, deliberately in the fond hope, that some panditha, who may happen to read this article, may clear my doubt, not

only for my education, but also for the education of others. The arguments advanced by Lord Krishna to force Arjuna fight, is pure causistry. Besides, He used very harsh words against him, such as, "Anaaryajushtam", "Asvargam", "Apakeerthikaram", "kasmalam" "Klibyam", "Kshudhram" and "hrudhayadhourbalyam". Some of the translators, I mean some of the reputed and devoted translators of the Gita, have played havoc with these words, by translating them as cowardice, impotence of heart etc. Prof. R. C. Zaehner, who succeeded Prof. S. Radhakrishnan, as the spalding Professor in Oxford and held that chair with distinction, has translated "Klibhyam Masmagamah", as "play not the eunuch"!

Though in fact Arjuna had played the eunuch in Virata's harem, it is painful and even hurtful to hear these smarting words hurled at him. Was Arjuna a coward? Certainly not. He was a 'dheera', the hero of Mahabharatha. When he said 'I would rather eat the beggar's bread than slay my aacharyas, he touched the pinnacle of glory, pinnacle of spiritual glory.' That moment was the greatest moment in his many-splendoured life. It was 'thyaaga' supreme sacrifice, total renunciation, which is the very essence of the Lord's eternal message to mankind.

Krishna goes further and rouses the sensuous instincts of Arjuna. "If you won't fight, your enemies would speak unspeakable words about you", he taunts. Commenting on this verse, Prof. S. Radhakrishnan says, "Contrast this with the central teaching of the Gita that one should be indifferent to praise or blame". Sounds very mild! I would say it is repugnant to the central teaching of the Gita. This episode seems to be very relevant to the main charge

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against this notorious "soothradhaari"
"Samayaaniki Thagu Maatalaadane".

Devotee's Despair

On the face of it, this song would appear to be the outburst of frustration caused by promises made but not fulfilled — an exposure of the alleged betrayal of the devotee by the divinity. Obviously, they have been very intimate with each other. One of them has come to the open driven by despair. How much we wish to know, what the other stated in his defence!

The first half of the song deals with Krishna's pranks with the Gopis in Brindavan, which is the source of Sringararasa in Indian literature. I do not know whether there is any such ancient work as the Bhagavatha in Tamil literature depicting sringara so vividly. The last four lines are interesting, though we do not know when and where the Lord gave these commandments to Thyagaraja. But they are all in the Gita. The last line, "Dhamasamaadhisukhadhaayakudu", has much significance in it. He is the dispenser of "dhama", "sama"

and "sukha". Without His grace, we cannot get them.

One of the ardent and learned devotees of Thyagaraja, whom I happened to meet some days ago in connection with this song remarked that the last word, "Chentharaakane" holds the clue for the purport of this piece. Thyagaraja has accused his God because He denied him darshan. "Without coming near me", he says.

In this song Thyagaraja praises Krishna as "sangeetha sampradhaayakudu". We do not know what music Krishna played on his flute and what musical tradition he so zealously preserved. It should have been divine music and the enchanting effect his magic flute had on all living beings can be seen in the "dhasamaskandha".

Lastly "sadhbhakthula nadathalitanane" reminds us of the Lord's account of the "Sthitha Prajna" in the second chapter of the Gita, the Yoga of Knowledge. A musician friend of mine remarked, after reading and singing the song, "This is all Gita".

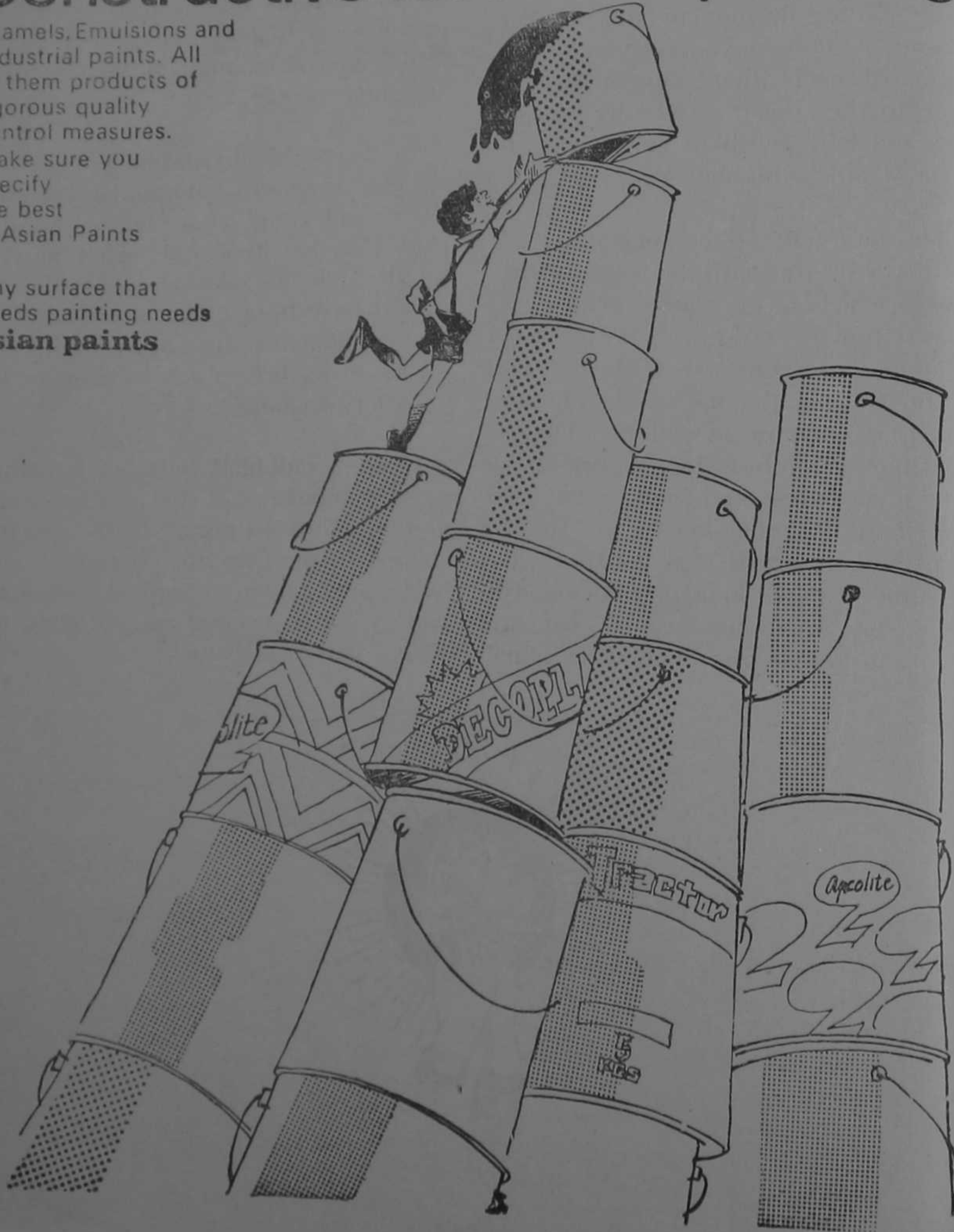


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THE TABLA-ITS ORIGIN, GROWTH AND GHARANAS

By
SUSHEELA MISRA

Drums were among the oldest percussion instruments in the world and their use at the dawn of human history was almost exclusively "for ceremonial and ritual observances in widespread areas like Rome, Greece, Mexico, India, E. Africa, North America, Peru and Argentina". The Indian "Nagada", Arabic "Naqqara", the French "Nacaire", the Italian "Nacceroni", and the English "Nakers" must all have been related in the percussion group. The kettle-drums used to be played in pairs. The "Tabor" of the Middle Ages and several other percussion instruments are believed to have found their way into Europe through the Saracens.

Drum Varieties

Right from the Vedic Age, India has always abounded in a bewildering variety of drums. Among the large number of drums mentioned in ancient texts are: "Dundubhi", "Aadambara", "Panawa", "Duff", "Dimdima", "Muraja", "Mridanga", "Pushkara", "Nagara", "Bheri", "Pataha", "Damaru", "Jhanjh", and "Madduka" (a percussion instrument like the Mridanga which Hanuman is said to have noticed in Ravana's palace in Sri Lanka)!

These were largely used at marriages, festivals, royal processions, and other auspicious occasions, while some of them like the "Bheri" were used on the war-front in ancient times. Because of the large variety of musical instruments, India used to have instrumental Ensembles known as "Kutapas". "Avanaddha

Kutapa" meant an ensemble of percussion instruments only. Perhaps this must have been the precursor of today's Tala Vadya Cutcheri. The "Naqqar-khana" of Emperor Akbar is said to have consisted of "18 pairs of kettle drums (Kurga), 20 pairs of big Naqqaras, and 4 Dhols, besides trumpets, oboes, cymbals, and horns".

Decline of Pakhawaj

Although Pakhawaj or Mridang is one of the most ancient percussion instruments of India, the peak of its glory in North India ended with the decline in the popularity of Dhruvpad and Dhamar. In Karnatic Padhdhati, the Mridang continues to reign supreme as an accompanying and solo instrument for Tala. The Tala Vadya Cutcheri of the South which attained a high degree of excellence long ago, has caught the attention of the North only a few decades ago. Consequently, attempts are being made to introduce some kind of percussion ensemble here too. With the emergence of the Khayal, the Tabla shot into prominence. Kathak dancing and Thumri singing made it even more indispensable. Today the Tabla — Baayan pair have achieved a high degree of technical excellence that has astounded the whole world.

Origin of Tabla

There are many interesting and divergent stories regarding the origin of the Tabla. Open competitions between rival artistes were a common feature

in the royal courts. One version says that when the great Mridang virtuoso Kudau Singh humbled his rival Khabbe Hussain Dholakia in a contest, the fingers of the vanquished were cut off as per initial agreement. Khabbe Hussain, in his disgust and despair, cut his Mridang into two pieces, put them upright, and tried to play on the two halves with his mutilated fingers. Even then, it sounded all right ("Tab-bhi bola"). From Tabbhi bola it was named as "Tabala" or "Tabla". Not a very convincing story, although the ingenuity of the inventor of the story must be admired.

Divergent Theories

Many folk instruments in India have been refined to 'classical' status. Therefore, some feel that perhaps the Tabla-Baayan might have been created out of the Nabla, or the Sambal which consisted of two parts ("Nar" and "mada"), or from the "Nagadas" with two different sounds, or from the "Pataha" mentioned in Sarangadeva's "Sangeeta Ratnakara".

There is also the convenient general tendency to ascribe all that sounds foreign or un-Indian in Hindustani music to the versatile genius of Hazrat Amir Khusrau! Not only many types and styles of music, but also musical instruments like the Sitar and Tabla are believed to be his contributions. Perhaps it was he who rechristened the two vertically kept pair of percussion instruments as Tabla from the Persian word "Tabl" which means something that is kept upright and played in that position.

A third view which is given in the "Taal Prakash" of Sri Bhagvat Saran Sharma is the one shared by a large

number of musicians and scholars today. Although the Tabla might have existed in some form in the Avanaddha Kutapa ensemble of Emperor Akbar's court, the real credit for its emergence and development should go to one Sudhar Khan Dhadhi, a resident of Delhi. The story goes that when Sudhar Khan Dhadhi failed to defeat his rival Bhagwandas in their Pakhawaj contest, the former broke the Pakhawaj into two and created a new pair which was perhaps rechristened as Tabla by Amir Khusrau from the Persian word "Tabl". The Dilli Gharana or Delhi style of Tabla-baaj created by Ustad Sudhar Khan became the foremost among the Tabla Gharanas. It was from Delhi that the art spread to other regions, and gave birth to other regional styles or Gharanas through the efforts, and creativity of brilliant exponents in different regions. Thus were evolved the following Gharanas: Delhi (or Dilli), Lucknow, Ajrada, Farukkabadi, Banares, and Punjab. The Gharana system exists in every aspect of Hindustani music, vocal, instrumental, dance, and percussion.

Delhi Gharana

The Gharana got its name from the fact that the originator of the Tabla, namely Ustad Sudhar Khan, lived in Delhi. The three principal disciples of Sudhar Khan were Roshan, Kallu, and Tullan Khans, and he had passed on his artistic wealth to his three sons, Bugra, Ghasit Khan and another whose name is not known. But it was really his grandsons, Modu, Bakshu, and Makku who achieved greater fame than their predecessors because they came and settled down in Lucknow and became the founders of the famed Lucknow gharana. Among the other descendants

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of Sudhar Khan who became great exponents of the Delhi Gharana were Bolibux, Nathu Khan, Habibuddin (a contemporary of ours who died in Meerut in 1972), Kale Khan and his famous son Munir Khan who trained such brilliant Tabla wizards as Ustad Ahmad Jan Thirakwa, Shamsuddin, Amir Hasan, Ghulam Hussain, and Nikhil Ghosh. Munir Khan had learnt from a number of Ustads; he died in 1937.

Ustad Ahmad Jan Thirakwa who strode the world of Tabla like a colossus for more than seven or eight decades, was a master of the Delhi, Ajrada, Farukhabadi, and Lucknow styles, but the first two were his favourites. Besides these, the other well-known exponents of the Delhi Gharana were Kale Khan, Gami Khan, Inam Ali, Masit Khan, Nanhe Khan and Hussainbux. The Delhi Gharana was thus almost monopolised by Muslim exponents descended from Sudhar Khan or trained by them.

Ajrada Gharana

The Ajrada Gharana got its name from the village Ajrada in Meerut district where lived two brothers Kallu and Meeru who were pupils of Sudhar Khan's grandson Sitab Khan. They developed a special style in which subsequently Ustad Thirakwa, Habibuddin, Mohamadibux, Chand Khan and many others became masters.

Lucknow Gharana

In the glorious era of the Nawabs of Lucknow, Modu and Bakshu Khans (the grandsons of Sudhar Khan) left Delhi and settled there where they were patronised and appreciated. Although they had been trained in the Delhi style, the musical atmosphere in Lucknow had its

impact and moulded their style. It was enriched and coloured by the dance-bols of Kathak, and the Thumri style of singing — both of which became very popular in Lucknow. Among the prominent exponents of the Lucknow baaj were Mammu Khan, Mohamad Khan, Munne Khan, and Abid Hussain Khan.

Abid Hussain Khan who was on the staff of the Bhatkhande College of Music (as was Thirakwa Saheb for many years), was regarded as a "Khalifa". Because of the incorporation of attractive Kathak "naach bols" into his style, he was known as "Nachkaran bol ke Khalifa". His son-in-law Khalifa Wajid Hussain Khan was a highly graded broad-caster who participated in many prestigious programmes until his death in Lucknow in June 1979. His son Afaq Hussain of Lucknow Doordarshan is already well-known because of his participation in many National Programmes and Long Playing records as a fine accompanist of great artistes like Ustad Bade Ghulam Ali Khan, Ustad Amir Khan and others. He is also an adept in Kathak accompaniment. I have seen him accompanying Pt Ravi Shankar, Birju Maharaj, Pt. Shiv Kumar Sharma and others too. Among the other famed disciples of Abid Hussain Khan were Pt. Biru Misra of Varanasi, Hirendra Ganguly of Calcutta, Jahangir Khan of Indore, to name a few.

Banares Gharana

The Banares Gharana was created by Pt. Ram Sahay, a fine exponent of the Lucknow style who had been lovingly groomed for 12 long years by Ustad Modu Khan himself in Lucknow. Pt. Ram Sahay gave such memorable Tabla recitals in the Court of Nawab Wajid Ali Shah that the royal patron reward-

ed him lavishly. Among the many expensive gifts that Nawab Wajid Ali gave him were four majestic elephants. After this, Pt. Ram Sahay returned to Varanasi in great glory and lived there for the rest of his life during which he evolved his own style which became famous as the Banares Gharana. He prophesied that the Banares style would one day become famous and popular all over the country, and that this style would excel in all aspects — for solo recitals, as an accompaniment to vocal, instrumental music and to Kathak dance. His prophecy came true as a large number of the most reputed and popular Tabla-virtuosi today hail from Varanasi, and they excel in all aspects. The majority exponents of Banares Gharana are Hindus and most of them are highly religious — minded and hold their art sacred.

Of Pt. Ram Sahay's numerous distinguished disciples mention may be made of his brother Janki Sahay (who also became a good Kathak exponent), Ran Saran Misra, Bhairav Sahay (Ram Sahay's nephew) and Pratapu Maharaj. Pt. Kanthe Maharaj, an outstanding contemporary of ours who died in Varanasi in 1969, was a prime disciple of Baldeo Sahai (son of Bhairav Sahay). Pt. Kishen Maharaj who is a top name in the world of Tabla today is the nephew and favourite disciple of Pt. Kanthe Maharaj. The other renowned exponent of Banares style today is Pt. Shamta Prasad (Gudai Maharaj), son of Baacha Misra, and pupil of Bikku Maharaj. Pt. Sharada Sahay is another senior exponent of this Gharana. Pt. Anokhey Lal (born in 1914 and died in 1958) who died at the age of 44 at the peak of his career, is still remembered for his excellent art. He was a pupil of Pt. Bhairav Prasad. Although Anokhey Lal died

young, he had trained and left many excellent artistes like his son Ramji Misra, Chotelal Misra, Mahapurush Misra, and Ishwarlal Misra. Young Kumar Bose is another with wide popularity today.

The exponents of the Banares Gharana of Tabla believe that Pakhawaj was the parent of Tabla, and that the birthplace of Tabla was the Punjab. In order to prove the antiquity of the Punjab Gharana, they put forward the story of how the Punjab grand-daughter-in-law of Ustad Sudhar Khan was the daughter of great Tabla maestro of Punjab, and how she brought with her 500 precious Punjabi gats as part of her dowry, or as a gift from her father to his son-in-law Modu Khan.

Maestros of Farukhabadi Gharana

The Farukhabadi Gharana of Tabla was evolved when the daughter of Lucknow's Ustad Bakshu Khan (one of the originators of the Lucknow Gharana) was married to one Vilayat Ali of Farukhabad. Vilayat had received good training from his father-in-law and earned the title of 'Haji Saheb' for his proficiency. With a few modifications, he renamed his Gharana as "Farukhabadi". Among the well-known exponents of this style have been Chudiyawale Imambux, Mubarak Ali, Hussain Ali and Ustad Munir Khan who was specially trained by Hussain Ali Khan (the son of Haji Saheb). Ustad Nanhe Khan who was a Court-Tabaliya of Nawab Wajid Ali Shah, belonged to this Gharana. His son, Ustad Masit Khan who lived in Rampur, grandson Ustad Karamatullah, a reputed Staff artiste of Akashwani Calcutta (who died in 1977) and great grandson Sabri Khan have continued their family traditions till now.

Gyan Prakash Ghosh, the versatile artiste of Calcutta who is not only an excellent Tabla artiste groomed by Masit Khan, but also a good Harmonium player and composer, has tried many experiments with varieties of drums. His reputed shishya Shankar Ghosh who has accompanied Ustads Ali Akbar Khan, Vilayat Khan and Pt. Ravi Shankar during numerous concerts in India and abroad, has also been conducting many experiments with groups of Tablas and other percussion instruments.

Distinctive Punjab Style

The Punjab Gharana of Tabla still retains the "Khule baaj" of the parent Pakhawaj and thus maintains its distinctive style. Hussain Bux, Fakirbux, Kadirbux, Karam Ilahi, Mallan Khan, and surpassing them all, our contemporaries Ustad Allahrakha (disciple of Kadirbux) and his brilliant son Zakir Hussain have been the well-known representatives of this style. Ustad Allahrakha's energetic and masterly style reflects all the salient features of the Punjab Gharana. His son Zakir has made the style more attractive than ever, and won international reputation. His style is scintillating whether he is playing solo, or accompanying a vocalist, instrumentalist, or a Kathak dancer of Sitara Devi's stature -

The differences in styles of the various Gharanas are mainly based on the "Uthaan", "Qaydas", "bols", "palte", "gats", "relas", "peshkar" and so on. In earlier days when the Tabla artistes began to provide accompaniment for dan-

cers, they used to tie the Tabla-Baayan to their waists with a strong piece of cloth, and literally "accompany" dancers on stage — (by moving behind them all over the stage) ! It is only in the last few decades that the Tabla has attained solo status !

Taals for Tabla

A cursory glance at the bewildering variety of Taals given in chapters 19 to 21 of the "Taal Prakash" by Sri Bhagavat Saran Sharma will convince us of the highly developed state of this complicated art today. "Mattha", "Ganesh", "Lakshmi", "Chandra", "Vishnu Shikhar", "Chudamani", "Devadhvani", "Neelambuj", "Jagadamba" are only a few out of the scores and scores of Taals that have been given in alphabetical order! The common Talas that we generally hear everyday are Trital, Ektal, Tilvada, Jhoomra, Jhaptal, Rookpak, Deepchandi, Sitarkhani, Punjabi, Kaherwa, and Dadra. Tabla has been tried in duets, trios, in instrumental ensembles consisting of Indian and Western instruments, and also as Tabla Tarang. For Tabla Tarang 9 or 10 Tablas (without Baayans) are tuned from the lower (mandra) Nishad to upper (Taar) Rishabh or more. They are kept in a semi-circle and played with the hands so that "Gats" with straight notes can be produced as in Jaltarang.

No other country has developed percussion instruments and their art to such astounding heights of perfection.

MAYURAM VISWANATHA SASTRI

A Forgotten Modern Composer

By
T. B. NARASIMHACHAR

The year was 1931. The Music Academy, Madras, held a competition for modern composers. The first prize was awarded to a young musician-composer, T. R. Viswanatha Sastri, who had by then migrated from Mayuram and settled down in Madras to seek his livelihood as a musician. The composition was in Sanskrit on Bharatha Matha in Todi, which captivated the eminent judges of the stature of veterans like T. L. Venkatarama Iyer, Tiger Varadachariar and Jalatarangam Ramaniah Chettiar.

Sastri was awarded Rs. 100 in cash (a substantial sum in those days) and felicitated at a public function by musicians and music lovers. In later years, his songs were made popular by eminent musicians. Semmangudi Srinivasa Iyer sang "Jayathi Jayathi Bharatha Matha" in Khamas over the A.I.R. on the first Independence day. Subsequently, G.N.B. recorded this song and another song "Samarasa Bhavana Bharatha Samrajya" in Bhimplas for a gramophone company and also used to sing them in his concerts.

Musical Background

Viswanatha Sastri was born in Terezhandur near Mayavaram, which is also the birth place of Poet Kamban. As was natural in those days, he equipped himself in Sanskrit in the college at Tiruvaiyyaru as also in Vedadhyayana, as behoves a scion of an orthodox Brahmin family. But by instinct he was drawn

towards classical Karnatic music and this was bolstered by the presence of great musicians like Fiddle Subbier, Nadhaswara Vidwan Sembannarkoil Ramaswami Pillai, Veena Vaidyanatha Iyer, Ramaswamy Bhagavathar, Flute Nagaraja Rao and others who adorned the musical atmosphere of Mayavaram. When he went to Tiruchi to accept a job as a teacher, he became acquainted with Alathur Venkatesa Iyer, (father of the late Alathur Subbier of Alathur Brothers), which benefited him in expanding his musical knowledge. Later, he became a disciple of Namakkal (Pallavi) Narasimha Iyengar, Dasavadyam Venkatarama Iyengar and Simizhi Sundaram Iyer.

In 1921, he moved to Madras to make a living as a musician where his predilection for composing songs took root and blossomed. Though he had a stint as a vocalist and Harikatha vidwan, it is as a prolific composer that he caught the attention of musicians and music lovers. In fact, his first work "Valli Parinaya Mani Pravala Sathakam" was published (1926) by Kadalangudi Natesa Sastrigal. It was followed by "Murugan Pugazhmalai" in praise of the Lord of Kadirgama (Murugan) Temple in Ceylon.

Diverse Qualities

In 1940 he published "Murugan Madhura Keertanai", consisting of 60 songs on Murugan with notation. In his foreword to this book, "Tamizh Tatha" U. Ve Swaminatha Iyer has paid a tri-

bute to Sastriar for the easy flow of the compositions and the clever use of Swarakshara prayogas. Tiruppugazh Mani — T. M. Krishnaswami Iyer, Sangeetha Kalanidhi T. V. Subba Rao, Prof. P. Sambamurthi, M. S. Ramaswami Iyer, are some of the other eminent men who have paid unstinted tributes to Sastriar's composing talent.

Sastriar was a prolific composer in Sanskrit and Tamil. He had all the requisite qualification to be recognised as a Vaggeyakara, being both a scholar in the languages and a full-fledged concert artiste with a thorough knowledge of Lakshya and Lakshana. His composi-

tions include Keerthanas, Varnams, Swarajathis, Oradi Padams, Thillana, etc.. As a playwright, he has composed musical dramas — on puranic and social themes. In fact he acted in one or two of them. He was also the recipient of a prize from the Annamalai University for the excellence of his Tamil compositions.

In the book "Murugan Madhura Keertanai", there are seven songs in Tamil which have all the lyrical beauty of Kshetranya Padams but addressed to Lord Murugan. They are grouped as Srīngara Rasa Padangal and are detailed below:

1. "Chintayen" — Mayamalavagowla — Roopaka
2. "Varugiraaro" — Kambhoji — Roopaka
3. "Netruvarenenru" — Kamavardhini — Adi
4. "Yenayya Umakkinda" — Kalyani — Triputa
5. "Azaithuvadi" — Darbar — Roopaka
6. "Sevalane Sendoor" — Sindhubhairavi — Adi
7. "Kaiyudane Koottivadi" — Natabhairavi — Adi

Some of his other musical works are listed below; some are out of print and the rest still in manuscript :

1. "Tiruppugazh Madhura Keertanai".
2. "Bharatha Bhajanam" in Sanskrit (9 songs on Bharatha Matha)
3. "Murugan Pugazh Pamalai (without notation)
4. "Vedapuri Keertanai" (1937) (Sanskrit songs on Sri Tyagarajaswami)
5. "Swara Prastharam" (in parts)
6. "Valli Parinayam"
7. "Durga Vandanam" songs

8. "Mahatma Gandhi Sankeertanams"

(In this collection there are 9 songs which were composed in 1948 on the death of Gandhiji. These have been printed in Sanskrit with Hindusthani ragas and talas).

9. "Bhaktha Jayadevar or Ashtapadi Vaibhavam" (musical drama published just before his death)
10. "Bharatha Jaya Geetham"
11. "Desiya Jaya Geetham" (17 songs).
12. "Songs for children"

Sastriar has used the mudra 'Viswami' and sometimes 'Vedapuri' in his compositions. In additions to the Ghana and familiar ragas, he has also composed in rare ragas like Dayaranjani, Haripriya, Kuntala, Sindhugowri, Sarasaanana, Varunapriya, Lalithamanohari, Kalyana Kesari, Chayasindhu, and Swararanjani. The 18 songs grouped as "Bharath Bhajan" were composed in Sanskrit in Hindusthani ragas and Talas. They deal with such subjects as khaddar, temperance, Gandhiji, etc., and were inspired on the death of Gandhiji in 1948. The book was printed in Sanskrit script and can be sung by both Hindustani and Karnatak musicians.

"Thirukkural" in Notation

He was the first to set "Thirukkural" verses to music. The first volume of 41 songs with swara-notation and notes in 'Arathuppal' calling it "Thirukkural Madhura Keertanai" received a grant of Rs. 1000 from the Central Sangeet Natak Academy. On the death of his wife in 1935, Sastriar shifted to Bangalore and lived with his brother the late R. K. Murthi, till his death on 31-12-1958 at Jamshedpur. It was during the period of his stay in Bangalore that the author came to know him fairly well and

was a witness to the high regard in which leading visiting musicians like Maharajapuram, Ariyakkudi, G. N. B., and others held him.

Sastriar is survived by two brothers — T. R. Vaitheeswaran who is a Chartered Acctt. and lives in Madras and has composed and published a book of songs with the title "Jeeviya keerthanams", and Sri R. Kuppuswami, also living in Madras and Smt. Vallabham Kalyanasundaram of Bangalore, who is a musician and music teacher in her own right. I am indebted to the latter two for the source material for this article.

Smt. Vallabham Kalyanasundaram has published a book of his Sanskrit and patriotic songs, a Tana Varnam, a song on Tyagaraja swami — about 22 songs in all with notation, in Kannada script. It is now upto institutions like the State and Central Akademies and the Music Academy, Madras, to arrange for the printing and publication of the unpublished works of Sastriar in the southern languages to enable musicians to learn and popularise them.

And so, at L&T, tomorrow is past history. All our yesterdays that were once our tomorrows were thought of years ahead. To take one example, we did not wake up to nuclear technology the night before the nation planned a major shift towards nuclear power. We spent a whole decade developing nuclear technology. Finally the great moment came. L&T was able to manufacture critical equipment for India's nuclear power projects.

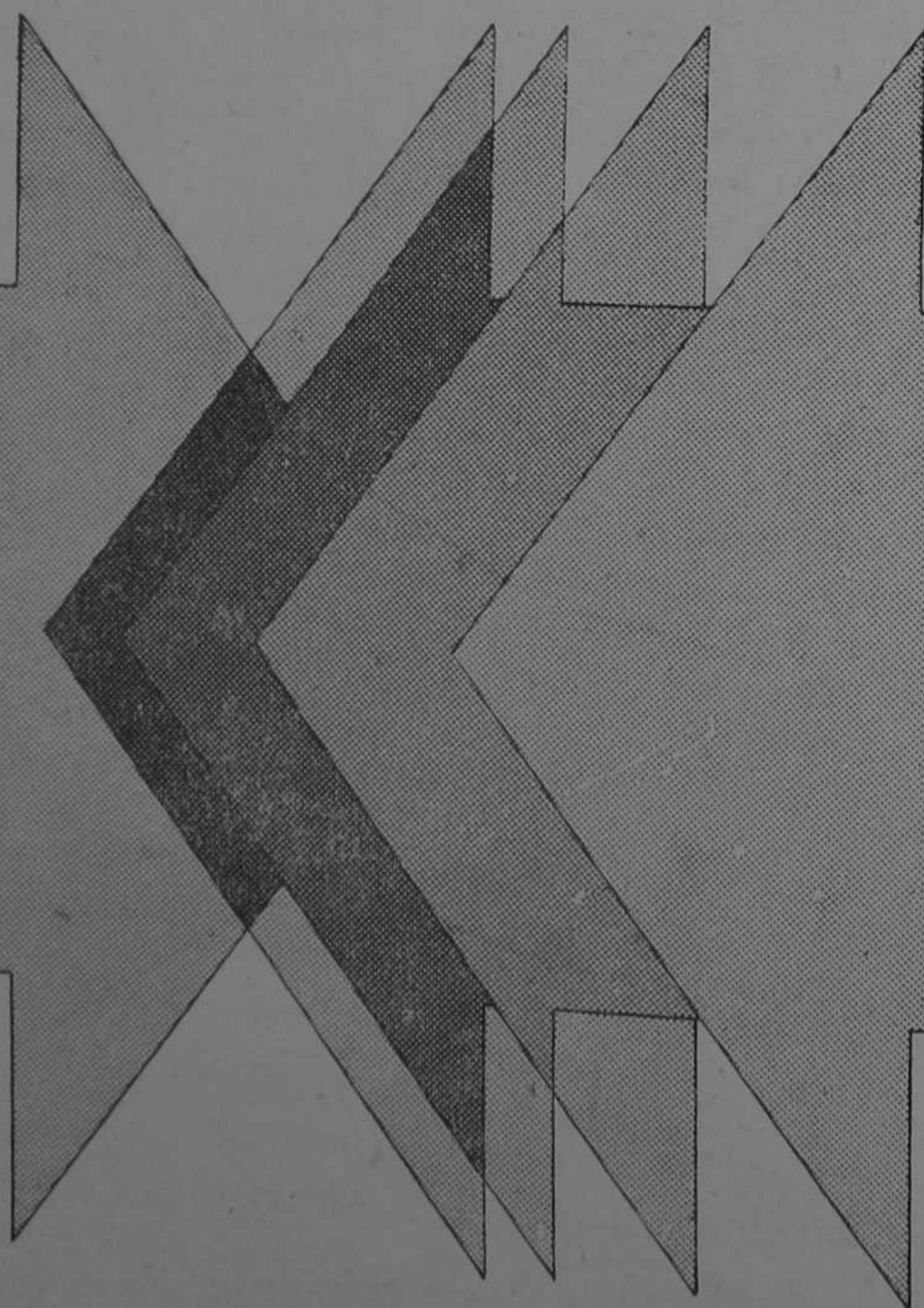
This kind of activity results in a chain reaction releasing the energy for greater development. From the nuclear technological base we launched into space technology. And long before that, in 1938, we developed Indian manufacturing capability. Then it was restricted to dairy equipment. Today, we have the know-how and can do in every field of engineering — food, chemicals, petrochemicals, fertiliser, cement, steel, paper and pulp, power...



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And in today already walks tomorrow

—Samuel Taylor Coleridge



MUSINGS ON MUSICAL DYNASTIES

By

T. C. SATYANATH

If you are listening to a performance by a well-known musician, the odds are that he is the scion of a parent gifted in music or has been brought up like one. This is the crux of the *gurushishya-paramaryya* which has been the mainstay of Indian classical music for hundreds of years. However, when one looks at the names of some of the great musicians of today, or of the past, one observes a unique phenomenon which, in many ways, is similar to what is known as the piebald trait in genetics. And it is not quite like a craftsman becoming one by working at his craft — *fabricando fit faber*.

"Capacity to Acquire Capacity"

To be outstanding, it goes without saying, one has to be highly intelligent. Intelligence has been described by one authority as the "capacity to acquire capacity". A highly intelligent person has often been referred to as gifted, a genius and a prodigy. A gifted person usually comes from an affluent family, whereas a genius or a prodigy needs no such breeding ground. Intelligence must also be a cognitive ability. In other words, mere intelligence would be difficult to assess if it is totally separated or isolated from early training, education or experience. There are, no doubt; many instances of a family of gifted people, gifted in a variety of activities. But instances of a great writer or a great painter whose ancestry is dotted with great names in the same field are few and far between.

I mentioned Indian classical music advisedly. In Western music, we have the great Bachs, Strauss Senior and Strauss Junior. Then we have David Oistrakh and his son Igor and, of course, the versatile Shostakowitch family. In the world of the thespians, there are the Redgraves, the Fondas and the Kapoors. But one comes more or less to a dead end after that.

Disciplined Training

Despite their virtuosity, Indian musicians, except in recent years, have seldom had any education worth the name which could conceivably fall into Macaulay's generalistic pattern. Nor are there many who have completed their academic pursuits, constrained as they are by the demands of their early training in music. Western music being codified and notated, a modicum of education was required at least to fulfil the need to read music. Many or most, of them went to the *conservatoires* to get their formal initiation and training. In fact, in Medieval times, music was treated as a science. But the world of Indian music has been a cloistered one. Training would, therefore, appear to be the more plausible reason for the emergence of a plethora of outstanding artists, some of whom figure in the chart shown here (at the end of the article) to illustrate this unique extravaganza in Indian music.

Maybe, the piebald trait was not the factor at all and Indian musical training has more to it than meets the eye. Much more than inherited talent is likely to be the underlying reason for this. One has often heard stories of **ustads** who would not part with their secrets nor impart training in full measure to disciples who did not quite belong to their family or the inner circle. Before tape-recorders came into use, there was an evanescent quality about a concert which lingered only in one's memory after it was over. Prior to that, admirers and devotees had to resort to a variety of manoeuvres to acquire the recondite and distinguishing characteristics of their particular style.

Teaching of Perception

The erudite and persevering Pandit Bhatkhande was confronted with this problem in his pioneering efforts to notate the great and definitive compositions in Hindustani music. And the absence of a system for notating Indian music until his time made the job more arduous. Also, no notation can capture the mystique of a **gharana**. The **ustads**, therefore, had reason to be choosy about bequeathing their art as there was always the risk of the pristine purity being imperilled or their style being tarnished or distorted if the chosen disciples (conduits in their view) did not have the necessary qualifications. After all, it is only natural that the offspring could be expected to safeguard the family treasure or heirloom more assiduously than an outsider. Furthermore, the children of these **ustads** had the added advantage of growing up hearing nothing but music or colloquies on the subject round the clock till music almost came out of their ears! Offspring or chosen disciples (very often, nephews

or boys married into the family), they never left the side of the maestro being not only amanuenses but general factotums also. Teaching the style of a **gharana** is more than teaching the style; it is the teaching of perception.

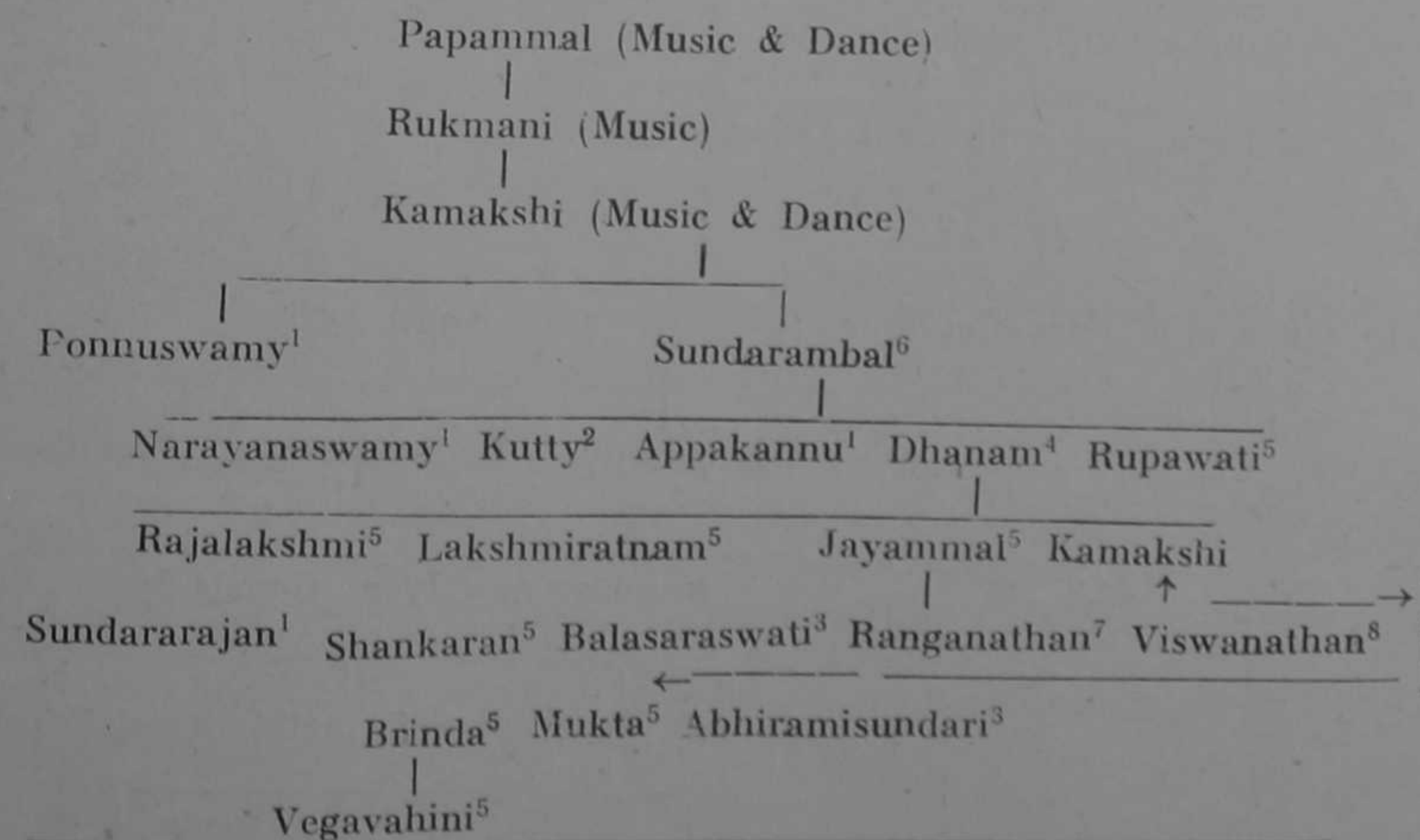
Orthodoxy against Women Artists

One feature that is apparent from the chart is that direct family descent has been more prominent in Hindustani music than in Karnatic music. And, it is also obvious that female musicians are only of recent origin. Neither of the two major religions in India encouraged them to take to music. The Umrao Jans of music belonged to a different genre, a different milieu altogether, so did savants like Mirabai. Orthodoxy ensured that all latent talents amongst women were effectively stifled. And convention too. Female musicians of the past were ostracised by society in general in the North but clandestinely encouraged, admired and patronised by the males, and accepted as a necessary evil by their womenfolk. One wonders how many gifted women have been lost to the world of music because of orthodoxy and prudery. The emergence of the great female artists had to wait till this century which brought out the famous Zohra Bai, Rasoolan Bai, Kesarbai Kerkar, Roshanara Begum, Siddeswari Devi, Begum Akhtar in the North and Veena Dhanam, M. S. Subbulakshmi, D. K. Pattammal, M. L. Vasanthakumari, N. C. Vasanthakokilam and K. B. Sundarambal in the South, amongst others. And all these artists were not of the same feather either. In Western music too, surprisingly, most of the great operatic singers belong to this century e.g., Melba, Sutherland, Callas, Flagstad, Tebaldi et al.

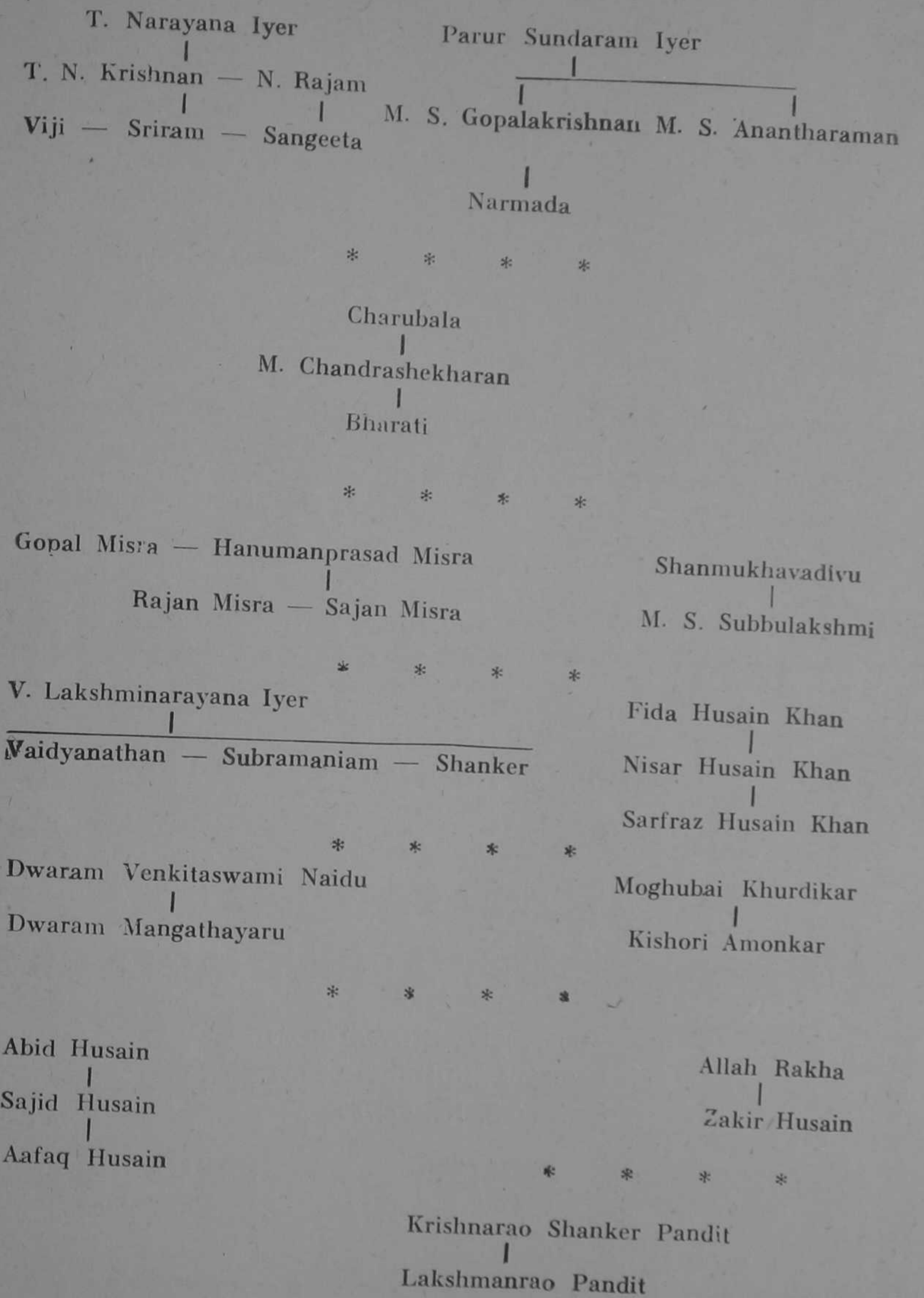
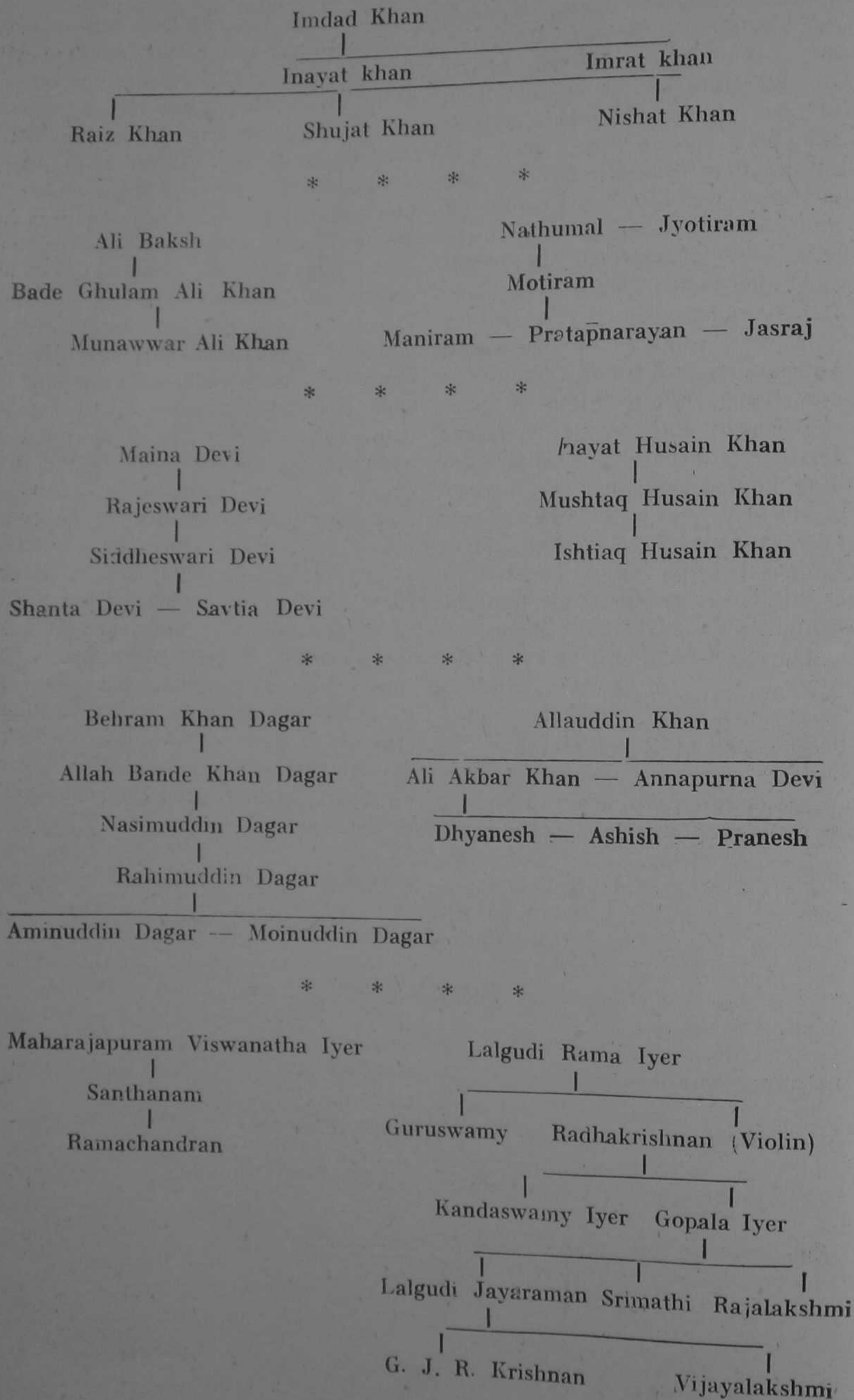
And not in music alone. It must also be mentioned that, in Victorian England, some gifted women in the field of literature had to conceal their identity by writing under pseudonyms; for example, "Currer Bell" who was none other than Charlotte Bronte. (In Europe, there was Chopin's great friend "George Sand" — Amandine Aurore Dupin.) John Blackwood, the fourth Editor of Blackwood's Magazine (which, sad to say, folded up in December 1980 after 163 years and which had, amongst its contributors, such literary luminaries as Scott, Lamb, Bulwer Lytton, de Quincey, Galsworthy and many others), was horrified to learn that his "Dear George" to whom he had used some "easy expressions" in his letters to that regular contributor was actually a woman, Mary Ann Evans, better known as George Elliot. But then, even in his time, he was an acknowledged male chauvinist. (although the bizarre term did not exist then.)

The chart given is neither exhaustive nor are the errors or omissions intentional. It does not also mean that every name mentioned therein indicates an

artist of peerless calibre. Some may have been run-of-the-mill but they will be remembered for having preserved continuity of their own musical dynasty. We have no way of knowing whether a legendary musician who lived before the era of recorded music began was, in fact, as great a musician as he has been made out to be, or for that matter, greater than some of his successors. Legends are created through accretions of hyperbolic comments or perhaps, apocryphal anecdotes handed down by admirers. Listening to old 78 rpm. recordings of some of the great names in the first half of this century is at once a rewarding and bewildering experience. No doubt, the musicians of that period had to encapsulate the quintessence of a Raga or a Kriti or a Khayal within a mere 3½ minutes. It becomes obvious that some had the genius to do this and they came out the best in the wash. But there are records of others whose reputations have outlived them, but whose limitations as a musician per se were so obvious as to make one wonder whether their sheer personal charisma influenced the judgements of their contemporaries.



1. Violin, 2. Ghatam, 3. Dance, 4. Veena, 5. Vocal, 6. Music-Dance, 7. Mridangam, 8. Flute.



Bacha Maharaj
|
Shamta Prasad
|
Kumarlal

Hafiz Ali Khan
|
Amjad Ali Khan

* * * *
Rajabhaiya Poochwale
|
Balasaheb Poochwale

* * * *

Johann Ambrosius Bach

Johann Christoph Bach

Johann Christoph Bach — Johann Sabastian Bach — Johann Jacob Bach

Wilhelm Friedman Bach — Carl Philip Emanuel Bach —
Johann Christian Bach

RAKSHA MANTRA ENSHRINED

By
P. K. SRINIVASAN

Mundu Venuga niru Prakkala thodai
Mura kara hara Raa Raa
Enthu gaana Neeyantha muvalay Baghu
nandana Vegamey raa raa
Chanda Bhaskara kulaabdi chandra
Kodhanda paaniyai raa raa
Andagolusu Sowmithri sahithudai
Amitha paraakrama raa raa
Oh Gaja rakshaka, Oh Rajakumara
Om kara Sadhana! Raa Raa
Bhagavathapriya Baghuga Broovavaiya
Thyagarajanutha! Raa Raa"

This composition of Sri Thyagaraja in Darbar raga is unique as a text apart from its musical excellence. According to tradition this was composed by the saint on an occasion which demanded immediate protection by the Lord.

On his return journey from Tirupathi after a darshan of Lord Venkateswara, Thyagaraja stayed at Kovvur, near Madras, as the guest of Sri Sundaresa Mudaliar, a pious devotee and landlord. Knowing full well the saint's non-attachment to material wealth, he gave at the time of departure from Kovvur, a bag of golden coins to the disciples for meeting expenses in connection with the worship of Sri Rama and with instructions not to tell Thyagaraja as otherwise he may refuse to take it along with him.

Fear of attack

Enroute they had to pass through a forest, infested with robbers. During their journey, as they reached this

place, the disciples were nervous and hesitated to continue their journey fearing that they may be attacked by thieves. Unaware of the cause of their fear Thyagaraja asked them to continue the journey. The disciples were in a fix as they were afraid to reveal to him about the purse presented by Mudaliar. With much reluctance the entire troupe moved on. When darkness had well set in a few small stones started hitting them at intervals. The palanquin-bearers came to a halt and when questioned they had told him that they cannot proceed further due to presence of robbers somewhere in the neighbourhood. To this Thyagaraja told them that there was no need to fear robbers as they were not having any valuables and that the robbers would only be disappointed. After much hesitation the disciples revealed to the master about the donation Sundaresa Mudaliar gave for the worship of Sri Rama. Unperturbed, Thyagaraja coolly replied that if the coins were given as "Ramarpanam" they were the property of Lord Rama and that it was His responsibility to safeguard. They need not bother on that score and could continue the journey.

Divine Escort

After sometime the party again came to halt as the shower of stones had intensified. Out came this song from the saint, the disciples joined him in singing and the party continued their journey. The shower of stones too had stopped and nothing untoward happened. It appeared that Sri Rama and

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Lakshmana with bow and arrow in their hands were escorting the party, unseen by the members but visible to the eyes of the robber chieftain as it came to be known later. It was only when the chieftain approached Thyaraja the next morning and requested him to allow him to see the two youths so charming and attractive, who were at the front and striking them gently with bow and arrow that the party realised the efficacy of the song, sung by their saint and Sri Rama's instant response of escorting them all along with Lakshmana, but visible only to the robbers!

Mantra Recast

Now leaving the story of this composition, let us examine the special features which make this unique one. This piece is a **Rama Raksha Manthra** sloka recast in a musical form with brilliant touchings. It is well known that elderly pious people used to recite the sloka

"Agrathaha Prushtathaschiva Paarvathascha
Mahaabalou
Aakarna Poorna Dhanvaanou Rakshetham
Rama Lakshmanau"

whenever they go out invoking Sri Rama to protect them while on their way. This stanza when translated in English will read as follows:

Protecting in front of me,
Sri Rama I Pray,

At the rear and sides, with
Lakshmana, my way,

With arrow and bow drawn up to
the rear,

You mighty ones, to me, be
always near.

Thyagaraja's composition 'Mundhu
Venuga' is an exact replica of this

Rama Raksha Manthra with additions enhancing its beauty. Let us now analyse word by word and see how it is so. The whole Pallavi "Mundhu Venuganiru Prakkala thodai" covers the portion "Agrathaha Prushtathaschaiva Paarvathas cha" of the sloka. Then "Amitha Paraakrama" in first Charanam is the equivalent of "Mahaa balou", thus completing the first half of the stanza. The words "Kothanda Paanivai and Sowmithri Sahithudai" answers for the portion "Aakarna Poorna Dhanvaanou Rama Lakshmanau". The verb "Rakshe thaam" has its counterpart "Brovava yya" in the second Charanam.

Significant Embellishments

Thus we find that while rendering the Sanskrit stanza into a fine musical piece Thyagaraja added embellishments by introducing epithets like "Raghu nandana", "Chanda Bhaskara Kulaab dhi Chandra", "Gaja Rakshaka" "Raja kumara", "Omkaara Sadana", "Bhaaga vathapriya", each having significant connotations in the context in which it was sung.

Let us see the justification or logical sense in addressing the Lord thus. The beauty of it can be well enjoyed if the whole thing is imagined as arguments put forth by Thyagaraja before Sri Rama directly in person requesting him to protect and while He is not condescending to do so readily.

1. 'Oh Raghunandana! you belong to that illustrious dynasty of Raghu. How can you fail to keep up that prestige and noble tradition of Raghu, by remaining passive and not giving protection to me when I am crying for it?

2. 'Chanda Bhaskara Kulaab dhi Chandra — you are from the solar race and yet pleasing like a moon. To the evil doers you are terrible like the powerful sun, but at the same time as cool and charming as the moon for the good person.

3. 'Oh Gaja Raksha — you have given protection to an elephant. When you are compassionate even to an animal what makes you indifferent to me, a human being?

4. 'Raja Kumara! Leave alone the dynasty — you are a Royal Prince. Is it not your duty to protect the good and innocent? Can you disown your duty as a King?

5. 'Omkaarasadhana! you are the presiding diety of the **Pranava** "OM" signifying that you are omnipotent — you cannot plead that you are powerless. You are **THAT** supreme being'.

6. 'Bhagavatha Priya — you have earned a title that you are dear to your devotees — Am I not your devotee? Oh Thyagarajana! I sing your praises. At least to maintain your title, you have to give protection to me and cannot be silent, come on' hurry up. (Vegame Raa Raa) Oh my Lord.'

Master Craftsman

Thus we see that Thyagaraja like a master craftsman has carved an ornamental work out of this simple Sanskrit sloka and has given us this unique composition.

To conclude, as a crowing piece, he has rendered this song in Darbar. When he is asking a Rajakumara to come, it is but fitting that he has been asked to come quickly in Darbar.

This is not the only instance wherein Sri Thyagaraja has faithfully rendered in musical form a Sanskrit sloka of importance. There are quite some instances, like "Thulasi Jagath Janani in Saveri, to quote just one.

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THE CONTRIBUTION OF TANJAVUR MARATHA RULERS TO DANCE LITERATURE

By

SUCHETA (BHIDE) CHAPEKAR

The Tanjavur Maratha rulers, a branch of the Bhosles from Maharashtra who ruled Tanjavur from A.D. 1675 to 1855 were well known patrons of Sangeeta Sampradaya. This Maratha period is marked in the history of Carnatic music as the golden era. The Trinity of Carnatic music Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri flourished in the Maratha period. The Tanjavur Quartet — Chinnaiya, Ponnaiya, Shivananda and Vadivelu — the pioneers of Bharata Natyam dance tradition were the court Vidwans during the reign of King Serfoji II (1798-1832 A.D.) and last Shivaji (1833-1855 A.D.).

Apart from being lovers and patrons of arts, the Maratha rulers were also linguists, scholars and composers of considerable merit. They had written dramas, dance-dramas, poems, dance-compositions and text books in Marathi, their mother tongue as well as in Sanskrit, Telugu, Tamil and Hindi for the then prevalent Carnatic tradition. The dance compositions were composed by King Shahaji (1684-1711) and Serfoji II (1798-1832). King Tulaja (1729-1735) wrote "Sangeetha Saramrita", an important text on the then prevalent music tradition that includes a chapter on dance.¹

Marathi Padas

King Shahaji was the eldest son of Deepamba and Ekoji (Vyankoji), the first Maratha ruler of Tanjavur. He was an ardent devotee of Tyagesha, the deity of Tiruvarur and all his compositions bear the Mudra Tyaga. The most

interesting, from the point of view of a Bharata Natyam dancer, are his five hundred-odd Padams in Marathi and an exhaustive composition called "Tyaga Vinoda Chitra Prabandha" or "Shankara Kali Natan Samvada Nataka"². Like Kshetragnya Padams Shahaji's songs are full of 'Madhura Bhakti' wherein the Bhakta imagines himself to be the consort of the Deity. Although Shahaji's Marathi Padas are on the model of the Kshetragnya Padas, they are not translations. They present original ideas and contain myriad shades of Navika-Bhedas — Portrayals of female characters — in simple lyrics most appropriate for Abhinaya. The manuscripts of these Marathi Padams on palm leaf in Telugu script and on paper in Devanagari — are preserved in the Saraswati Mahal Library, Tanjavur.

Daru — Its varieties

Shahaji's "Prabandha" is an exhaustive work consisting of Daru — dance compositions in Marathi, Sanskrit and Telugu. The Darus are of various types. "Vinayaka Daru" is a song depicting the dance of Lord Ganesh and invoking his blessings. "Salam Daru" seems to be the old form of present day Shabdams. The word 'Salamu', is a corrupt form of 'Salam' in Urdu which means 'Namaste'. It probably came into the Telugu literature with the influence of Golkonda Nawabs. The wording 'Salamure' occurs at the end of every stanza in Shahaji's "Salam Daru" as well as some of the present day Shabdams.

"Jakkini Daru" of Shahaji is a rhythmic composition combining the verse, dance syllables and Swaras. This seems to have been replaced by Tillana in the later period. The wordings like 'Yallilam, Yallam, lale' are incorporated in 'Jakkini' as well as 'Tillana'. They are a pointer to the link between the two. "Suladi Daru" is a composition of verses, Raga notes, and dance syllables set to Talamalika — a series of seven basic varieties of Talas, namely Dhruva, Matya, Jhampa, Triputa, Rupaka, Ata and Eka. This "Prabandha" gives a clear idea of the form of Bharata Natyam repertoire as it existed almost three hundred years ago. It also reflects King Shahaji's thorough knowledge of the Carnatic Sangeetha Sampradaya³.

'Solo' Repertoire

Nirupanas, series of seventeen dance compositions in Marathi were composed by Serfoji II almost hundred years after Shahaji⁴. They give us a vivid picture of the solo dance repertoire of that period. Each of his Nirupanas includes many compositions, the equivalents of which are found in the present day repertoire with either slight or no variation. These compositions are called 'Alaru' (present day 'Alarippu'), 'Shollu' (present day 'Jatiswaram'), Shabda (now 'Shabdams'), 'Varna' (Varnam), 'Abhinaya Pad' and Swara 'Pada' (present day 'Padams') Tillana, Swarajati etc. These Nirupanas also include compositions like Jakkini, Triputa, Geeta, Prabandha that show similarity to Shahaji's Darus but are extinct today.

Serfoji also seems to be the first composer to have introduced the 'Ekartha' (Single theme) concept into his Nirupanas. The word 'Nirupan' itself means an amplification of a theme. Serfoji's

Nirupanas present a single theme woven into a series of different types of dance compositions. For instance, one of his Nirupanas is called "Kirat Arjunya Nirupan"; a story of the duel between Arjun and Lord Shiva disguised as the hunter, Kirata. Another, 'Sakhine Nayakis Buddhivad Sanganyachi Kalpit katha' is about the story of a mature lady giving advice to the newly married girl.

These Nirupanas provide an important link in the evolution of the Bharata Natyam repertoire from a mere string of Darus to the Quartet's well-knit 'Alaripu to Sloka' plan.⁵ The dance compositions of King Shahaji and Serfoji make it evident that the kings not only made a rich contribution to Bharata Natya repertoire but were also responsible to a considerable extent in the evolution of this tradition.

King Tulaja's "Sangeeta Saramrita" provides important clues in the search for pure dance technique of the early Maratha period. This work is considered an authoritative treatise on Carnatic music along with the "Chaturdandi Prakashika" of Venkatmakhi. The 'Nriyadhaya', dance chapter of "Saramrita" describes in detail the Adavus, the basic pure dance movements, and their Tamil — Telugu as well as Sanskrit nomenclature. A comparative study of Saramrita's Adavu definitions and the Adavus of present day Bharata Natyam show a striking similarity. This indicates that the mode of performance of the present day Adavus is at least three hundred years old.

Evidence of Performance

However no evidence has so far been found as to whether these Marathi

compositions were actually danced then either in Tanjavur or in Maharashtra. They are not performed traditionally in Bharata Natyam. This seems natural as the language was alien for local artistes. However, Shahaji's Telugu opera "Pallaki-Seva-Prabandham" was enacted at the time of Brahmotsava festival in front of Lord Thyagesha's palanquin (Pallaki) till about fifty years back⁶.

This author was fortunate to have come across two very rare paper manuscripts in a private collection at Savoi-Verem, Goa. These are about 150 years old and originally belonged to a Devadasi. Some of Shahaji's compositions like "Salam Daru" and "Jakkini" are found in these pages. Thus the possibility of these compositions having travelled into Maharashtra through Goa cannot be ruled out.

Apart from the dance compositions of Darus and Padams, Shahaji and Serfoji II have also written many musical dance-dramas. The manuscripts of these have been listed under the head "Natakas" in the descriptive manuscripts catalogues of the T. M. S. S. M. Library but they are in fact dance dramas or "Sangeetha Nritya Natakas", like the Yakshaganas and Bhagavata Nataka which were most popular in Tamil Nadu since Nayak period and through Maratha period. The instructions in these like "This Nataka should be danced" or the description of different types of dance movements for different characters are significant. Also the dialogues are in verse form for which Ragas and Talas are prescribed. Apart from Shahaji and Serfoji II, the other Maratha rulers who wrote similar types of "Natakas" were Tulaja (Alias Tukkoji — 1729-34), Ekoji II (1735-36) and Pratapasinha (1740-63). The manuscripts of these

dance-dramas are still awaiting to be studied thoroughly and published as well as performed by scholars and artistes in the field.

Marathi Translations on Natya

The Maratha rulers had also initiated the Marathi translations of old texts on Natya. The manuscript of translation of the well known dance text. "Abhinaya Darpan" in Marathi verses "Ovyas" is found in the Saraswati Mahal Library.⁷ Unfortunately, it is incomplete. The "Natya Shastra Sangraha" is another important work. It is a collection of verses on music, dance and Abhinaya, from various important Sanskrit texts like "Natya Shastra", "Dasha Rupaka," "Ratnakara", etc., with translation and explanations in Marathi,⁸ However, the most significant and remarkable contribution of these Maratha rulers can be said to be the beautiful cultural synthesis of Marathi language and Carnatic music and dance which they achieved in their dance compositions.

REFERENCES

1. 'Sangita Saramrita' of King Tulaja of Tanjavur edited by Pandit S. Subramanya Sastri. Introduction by Dr. V. Raghavan. Music Academy, 1942.
2. Serially published in the journal of the Saraswati Mahal Library from 1966 to 1971.
3. For detailed study refer "Music at the time of King Shahaji of Tanjore A.D. 1710" — by K. Vasudeva Sastri. The journal of the Music Academy, Madras Vol. XVII Parts I-IV 1945.
4. Some of King Serfoji's Nirupanas are published in book form titled "Korvyache Sahityache Jinnas" in T. M. S. S. M. Library series 1958.

5. For the detailed description and comparative study of the repertoire of Shahaji period (17th century), Serfoji period (18th century) and present day (continuation of 19th century tradition) vide my article, 'King Shahaji's Prabandha' in N. C. P. A. Quaretrly Journal, Vol. VI No. 2 June 1977.

6. "Pallaki Seva Prabandham" two operatic plays one with Shiva as a hero and the

other on Vishnu published with Swara notation by Prof. P. Sambamoorthy in 1955.

7. "Abhinaya Darpan" by Shiva (incomplete) M. S. No. 2507 Descriptive catalogue of Marathi manuscripts T. M. S. S. M. Library.

8. "Natya Shastra Sangraha" Vol. I & II T. M. S. S. M. series No. 52 1952.

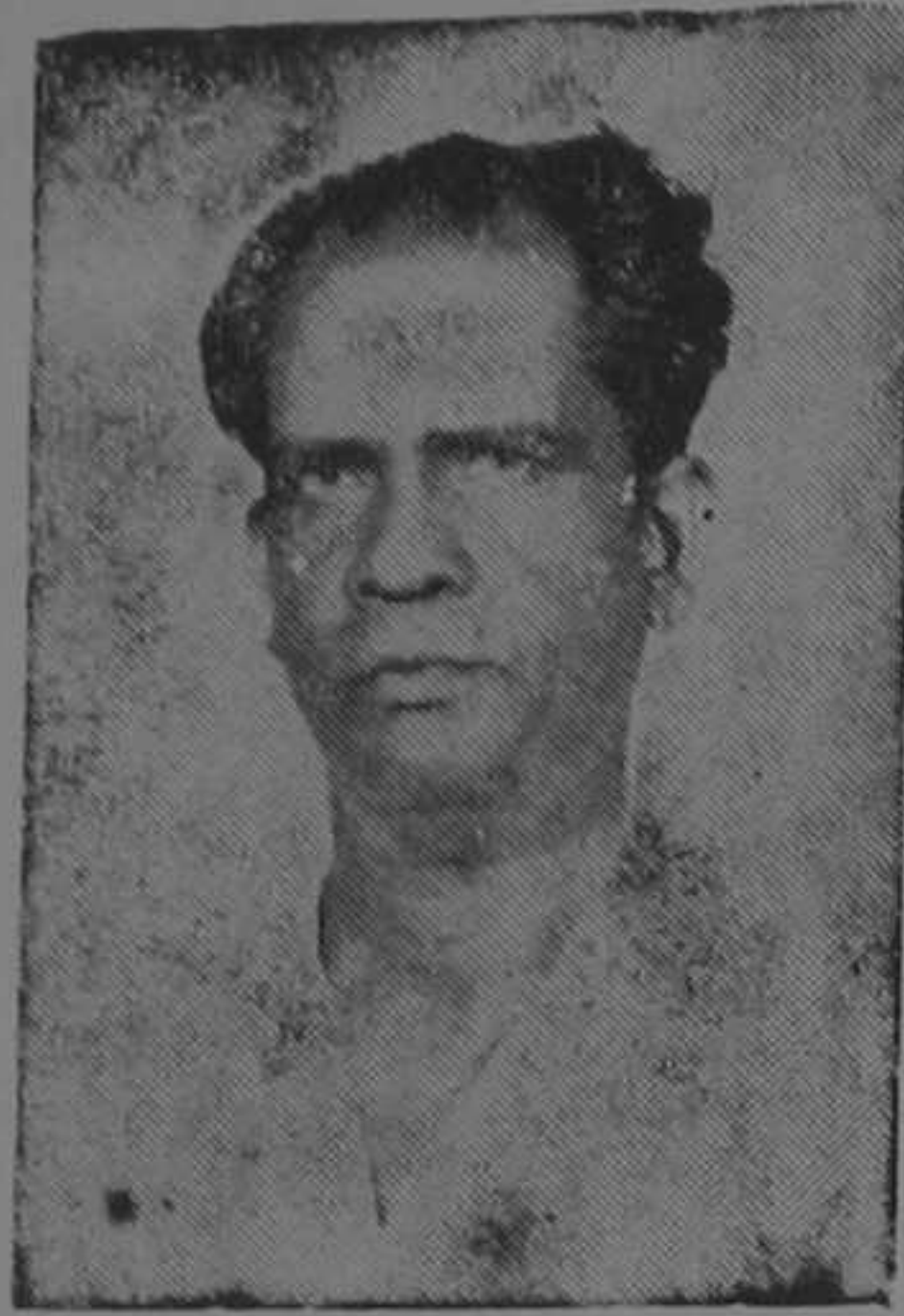
MANY HAPPY RETURNS

Shri R. V. Murthy, veteran journalist and former Editor of 'Commerce', well known social worker and the Honorary Treasurer of our Board of Trustees and member of the Editorial Advisory Board was felicitated at a colourful function held at Dr. Visvesvarayya Smarak Mandir Hall recently on the occasion of his Amritamahotsava — completing 75 years.

Among those who eulogised the qualities of head and heart of Shri Murthy and the yeoman social service rendered by him, were Sarva shri H. T. Parekh, Dr. V. Subramanian, Professor T. V. Ramanujam, S. Ramakrishnan, S. P. Godrej, Minoo Masani, Vyasraya Ballal and Dr. P. R. Brahmananda.

A silver salver and a purse was presented to Shri Murthy. A shawl specially blessed by the pontiff of Sri Vyasraya Mutt was also presented. Many organisations said it with flowers and of all these the one with seventy five roses of different hues from the Godrej gardens was fascinating.

Replying to the felicitations, Shri Murthy thanked the organisers of the function and for the honour done to him and the causes espoused by him and donated the entire purse presented to him for social, educational and other deserving causes.



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THE NRITYA VINODA OF "MANASOLLASA"

By
HEMA GOVINDARAJAN

The 12th century Karnataka writers gave to the literary world classic examples of poetry, drama and prosody. To them also goes the credit of having given an immortal treatise in the genre of encyclopaedia, the "Abhilashitarthachintamani", popularly called the Manasollasa¹ considered to be written by Somesvaradeva III, a king of the Chalukyas of Kalyana (1151 A.D.)²

The "Manasollassa" is a veritable mine of information touching various aspects of life. The treatise consists of hundred Adhyayas or chapters which form part of 5 "Vimsatis" of 20 Adhyayas each. Being encyclopaedic in content, the cultivation of fine arts finds its due place here. Termed as royal pastimes (Vinodas), singing, instrumental music and dancing are dealt with at length.

Handbook on Nritya

The Nritya Vinoda³ forms the 18th Adhyaya of the 4th Vimsati of the work. It consists of 455 verses and deals mainly with Angika Abhinaya. It basically adheres to the tenets of the "Natya Sastra"⁴ though it does not elaborate so much. The Nritya Vinoda of the "Manasollasa" could be termed as a handbook on Nritya. What makes it significant is the fact that it contains explanations and descriptions of certain local (Desi) traditions which are not discussed in the "Natya Sastra". This helps one

survey better the dance traditions as they existed in the region where it was written, i.e. Karnataka.

Types of Dances

The Adhyaya begins by enumerating the various occasions when dance is performed. During festivities (Utsava), to celebrate victories (Vijaya), in joy (Harsha), in love (kama), during sacrificial ceremonies (tyaga), in rejoicing (vilasaka), in contests (vivada) and in tests of skill (pariksa) dance is performed. Somesvara then mentions that there are six types of dances (nartana) viz., natya, lasya, tandava, laghava, visama and vikata. That dance which through the four types of abhinaya expresses Rasa is called natya⁵. Lasya is defined as that graceful style which consists of Angaharas⁶. Dance which is performed for merriment and which consists of svastika karanas is called Laghu.⁷ Tandava is described as a virile form of dancing. Visama is that which is done with unusual foot movements⁸ and use of various Bhangis, Bhramaris and limb movements. Dancing with contorted face, hands, eyes etc. is called vikata.

While the "Natya Sastra" (considered to be the earliest extant treatise on the subject) mentions tandava it does not describe the other five types of dancing. Tandava in the "Natya Sastra" is defined as that dance taught by Tandu to Bha-

rata and is composed of karanas and angaharas⁹. Lasya is not mentioned here but a list of ten lasyangas are given while describing the bhana type of drama. The word 'sukumara' is used in the "Natya Sastra"¹⁰ but in the context of natya and not nritya. Thus the "Manasollasa" indicates the development of certain other dance types which were unknown to the "Natya Sastra". This probably is indicative of a growing Desi tradition. The "Sangita Ratnakara"¹¹ of Sarngadevi¹² which is a later text and which describes visama, vikata and laghu¹³ as forms of nritya seems to have taken inspiration from the "Manasollasa".

Dancer — Types

The Nritya Vinoda then deals with the types of dancers. Again there are six types enumerated — nartaki, nata, nartaka, vaitalika, carana and kohlatika. The one beautiful, young, charming and skilled in her art is a nartaki; he who speaks different languages and is an expert in bhava and rasa is called nata or nati; a nartaka is one who is well versed in foot movements¹⁴, hand movements and whose knowledge in the subject is as good as that of a teacher; a vaitalika is one who is an expert in many languages, who can evoke humour and can express well; a Carana is one who is well versed in handling bells, who has a humorous speech, and who sings in a mellifluous tone. The dancer who is skilled in handling knives, moves swiftly, can do swift jumps and carry weights is called kohlatika. The "Natya Sastra" does not describe this. The "Sangita Ratnakara" mentions some of them, namely, nata, vaitalika, Carana and kohlatika¹⁵. This further indicates the development of a tradition which spread locally if not universally.

Dance Technicalities

Somesvara then takes a plunge into the technicalities of the dance. Dance (nritya) according to him is expressed with the help of Angas, Upangas and Pratyangas. "Manasollasa" mentions six angas — head (sira), shoulders (kandha), chest (vaksha), stomach (udara), the two sides (parsva) and the hip (kati). The eight Upangas mentioned here are eyebrows (bhru), eyes (netra), nose (nasa), cheeks (kapola), lips (ostha), chin (banu), teeth (danta) and tongue (jihva). The seven Pratyangas given are arms (bahu), wrists (manibandha), hands (kara), knees (janu), feet (pada), toes (anguli) and shanks (jangha). Each of these angas, Upangas and Pratyangas are then elaborated — separately, with definitions (lakshana) and uses (viniyogas). This is more or less in keeping with the format in the "Natya Sastra", though what is mentioned as an anga in "Natya Sastra" could be an Upanga or a Pratyanga in the "Manasollasa". For instance, hastabheda and padabheda which are treated as Angas in the "Natya Sastra" are made Pratyangas in "Manasollasa".

The Angas

The head is considered an Anga by both "Manasollasa" and "Natya Sastra" and 13 head movements and their respective uses are enumerated. Five shoulder movements and their uses are explained here though they are not explained in the "Natya Sastra". The chest movements are of five, as in the "Natya Sastra", only some of them are named differently; for instance, Prakampita of "Natya Sastra" is Vyakampita in "Manasollasa", and Udvahita of "Natya Sastra" is Utprasarita in "Manasollasa". The stomach its 4 movements and uses

are enumerated; the "Natya Sastra" however mentions only three and includes them under the category of Pratyangas. The movements of the sides mentioned in the "Manasollasa" are five in number, similar to that given in the "Natya Sastra" though the latter goes into more details regarding their uses. Similarly the hip, its movements and uses are given.

The Upangas

The seven different modes and uses of the eyebrows are listed first. While discussing the eyes, Somesvara elaborates thus — eight glances expressing rasa (rasa dhristi)¹⁶, eight glances expressing dominant states (sthayi bhava dhristi) and twenty glances expressing transitory states (sanchari bhava dhristi), which make thirty-six eye movements altogether. A similar classification is given in the "Natya Sastra" also. Then follows the six movements of the nose and its uses. The six cheek movements are explained as it is seen in the "Natya Sastra". Regarding the movements of the lips, while the "Manasollasa" mentions ten types, the "Natya Sastra" lists only six and specifies them as the movements of the lower lip. Of the ten listed by "Somesvara", two are not explained¹⁷. Further eight chin movements and five teeth movements are described. The "Natya Sastra" however combines the teeth and chin movements and calls them as chin movements. The five movements of the tongue mentioned in the "Manasollasa" are not found in the "Natya Sastra."

The Pratyangas

Of the Pratyangas the "Manasollasa" describes eight arm movements and their uses first. The Natya Sastra contains

two additional arm movements. The wrists, their movements and uses come next. They are four in number and are not found in the "Natya Sastra". Next to follow are various hand gestures. Though grouped under Pratyangas in the "Manasollasa", Hastas constitute an Anga in the "Natya Sastra". Hastas are divided into three — single hand gestures (Asamyuta Hastas) combined hand gestures (Samyuta Hastas) and dance gestures (Nritta hastas). The twenty-four Asamyuta Hastas, the thirteen Samyuta Hastas of the "Manasollasa" are more or less in keeping with those defined in the "Natya Sastra". However, while the former mentions twenty seven Nritta Hastas, the latter states thirty. The seven knee movements which are then explained are not found in the "Natya Sastra". The shanks are described in their five movements. Though the "Natya Sastra" too defines five varieties, they differ from that given here. The foot postures as listed in the "Manasollasa" are of nine types, the "Natya Sastra" lists six of them and these also are not the same as given in the "Manasollasa". The last of the Pratyangas are the toes which have five movements, and they are not included in the "Natya Sastra".

The "Manasollasa" also refers to the 4 colours of the face, giving a similar classification as that in the "Natya Sastra". The hasta karanas as mentioned and explained in the "Natya Sastra" are dealt with here.

Sihanakas

So much about the movements and uses of the Angas, Upangas and Pratyangas which constitute the fundamental body movements in dance. The "Manasollasa" then moves on to more compli-

cated movements. It describes 21 body stances or sthanakas. They are not included in the "Natya Sastra" and are termed as desi sthanakas. Next are described Caris. Caris are movements of the leg which result from the co-ordination of movements of the feet, shanks and knees. The "Manasollasa" describes 26 Bhucharis and 16 Vyomacharis. These are of the desi style and are not mentioned in the "Natya Sastra".

The "Manasollasa" finally moves onto discuss the karanas which are basic dance units created by combining foot movements, hand gesture and body posture. It mentions eighteen karanas of the desi style, not found in the "Natya Sastra". The "Sangita Ratnakara" discusses them as Utplukta karanas¹⁸.

Link Between Natya Sastra & Sangita Ratnakara

Thus the Nritya Vinoda of the "Manasollasa" stresses mainly in the angika aspect of dance. A study of karanas, angaharas, mandalas, rechakas and bharis (all forming part of angikabhinaya) as also rasa is not found here. Whatever is discussed of the sthanakas, caris and karanas is in the desi tradition. This helps one to a large extent in reconstructing the development of the contemporary dance traditions in Karnataka. The "Sangita Ratnakara," written about a century later than the "Manasollasa" has made a note of most of the desi traditions found in it.

A study of the Nritya Vinoda shows that although it was basically inspired by the "Natya Sastra", the author had not missed to record certain contemporary local practices prevalent in his region. It also forms the main link between the "Natya Sastra" and the "San-

gita Ratnakara" which is considered to be the most elaborate work on dance after the "Natya Sastra".

References

1. "Manasollasa", Vols. 1, 2, & 3 Ed. G. K. Srigondekar, Gaekwad Oriental Series, Baroda, 1925, 1939, 1961.
2. Ibid. Vol. I p. vi
3. Ibid. Vol. III
4. "Natya Sastra", Ed. M. Ramakrishna Kavi, Gaekwad Oriental Series, Baroda, Vols. I-IV 1956.
5. Somesvara however does not discuss or analyse the rasa theory.
6. Angaharas are not defined in the Adhyaya.
7. Svastika karana could indicate a certain variety of karanas; Svastika also means auspicious.
8. The text reads padapata meaning verses; Padapata as feet movements seems more appropriate.
9. "Natya Sastra", op. cit. Ch. IV v. 269.
10. Ibid. Ch. 13. v. 59
11. Adyar Library series Ed. S. Subramanya Sastri, Vol. IV, 1953.
12. 13th Century A.D.
13. "Sangita Ratnakara" Ch. VII pp. 31-2.
14. Padapaata should read Paadapaata.
15. "Sangita Ratnakara", Ch. 7. 1327-1331.
16. In keeping with the tradition of the "Natya Sastra", "Manasollasa" does not mention the ninth rasa Shanta which later texts like the "Sangita Ratnakara" include.
17. The possibility of this lapse could occur for two reasons; (a) either the scribe failed to write them out; (b) They were so simple and commonly known that Somesvara did not explain them.
18. "Sangita Ratnakara" 7. 749-89; It however enumerates thirty six utpluta karanas.

CULTURAL SCENE IN KARNATAKA

The most significant event during the last quarter was an unique 10-day art festival organised by the Youth Writers and Artistes Guild in celebration of its tenth anniversary. The guild enjoys the patronage of the Department of Youth Services of the Government of Karnataka. The festival covered a wide spectrum of music, dance, drama, folk art, sculpture, films and literature. Each morning there was an academic session relating to the artform that was presented in the evening. These sessions were addressed by leading personalities in each field and the participation of young enthusiasts amongst the audience led to question-answer sessions which proved both useful and entertaining. It was clear that such session did contribute to a better understanding between the artistes and the audience, which in turn may eventually lead to improvement in performing standards and in moulding public taste in the right direction. Now to the details.

Seminar on Music

A seminar on contemporary Classical Music World was addressed by Shri B. V. K. Sastri, a well-known music critic. Shri Bangalore K. Venkataram, the Secretary of the Musicians' Forum (Karnataka Gana Kala Parishat) and Shri A. Subba Rao, a professional musician who acted as the moderator. The subject was thus tackled from the view point of the audience, the organisers and the artistes. Sastri pointed out that the seminar could confine itself to the problems of classical Karnatic music. The word 'world' enlarged the scope of the subject. He explained that the artistes of today aim at Pleasing the listeners by

assessing their changing tastes and catering to them. This is the natural outcome of music having become a lucrative profession through Sabhas, festivals, Television, Radio and even films. The aim is at reaching the head than the heart! How artists achieved this is left to the resources of each artiste.

Sastri concluded that unlike the earlier generations, the present one had few opportunities for early and firm moorings in developing the right taste in classical music as it was exposed to the varied art media.

Bangalore Venkataram spoke about the growth of a number of institutions in every extension of Bangalore (and other major cities) for teaching classical music and the need for a positive encouragement to local artistes as against the almost blind following for those from outside the State. After all, art survives by what it feeds on.

Summing up Subba Rao referred to the changes in taste, both amongst the artistes and the audience due to the changes in the lifestyle and suggested some measures to be adopted by Sabhas in this context. Some speakers from amongst the audience voiced their opinion that classical musicians could attract more music lovers if they paid greater attention to voice culture and provided melodic music than mere scholarly stuff.

Felicitations

On the inaugural day, ten distinguished and popular personalities — Dr.

Adya Rangachar (Drama), T. N. Balamurugan (Film), Pallavi S. Chandrappa (Music), M. N. Chowdappa (Journalism), Hebbuni Madaiah (Folklore), Nadigera Krishna Rao (Literature), N. P. Srinivasachar (Sculpture) L. S. Seshagiri Rao (Criticism), Smt. Shanta Rao (Dance) and Dr. H. Narasimaiah (Education) — were felicitated by the Guild. The awardees were taken in a colourful procession in vintage cars to Ravindra Kalakshetra, the venue of the festival.

Performances

The evenings were studded with programmes relating to the performing arts. There were short classical Hindustani and Carnatic music sessions, light music, and Folk music. There was a puppet show of a mythological theme — "Krishna Parijatha" — by 'Ranga Puththali', a troupe which recently won an award from the Central Academy. Drama, Dance-dramas were staged by the disciples of wellknown dance schools — Kesava Nrityashala and Nupura run by Guru H. R. Kesavamurthy and Smt. Lalitha Srinivasan respectively Shimoga Subbanna who has won an award from the Central Govt. provided Sugam Sangeetha. Sushila Mehta a disciple of Adyar Lakshman gave a Bharatha Natyam Recital. There was a Kuchipudi recital by Veena Murthi, a disciple of Guru Korada Narasimha Rao of Andhra. Besides there were a recital of Kannada stage songs — old and modern, and a Street Play by Chitra Kalavidaru.

An 'on the spot' painting competition for children of different age groups and film shows — which included the Satyajit Ray's magnum opus 'Pather Panchali' — in an open air theatre lent

colour to the entertainment aspect of the festival.

The valedictory function was presided over by the wellknown artist Dr. S. Roerich. It was noteworthy that many established institutions extended their cooperation to make the festival a success.

Veterans feted

'Balamurali Gana Ravali', a Bangalore-based cultural organisation, felicitated two veterans in the field of music, at a colourful function attended by local musicians in large numbers. Dr. B. Devendrappa, an octogenarian of Mysore and Dr. M. Balamuralikrishna, whose 52nd birthday was celebrated in the presence of the Pontiff of the Avani Sringeri Mutt, were both garlanded by musicians and admirers. Dr. Devendrappa released a Kannada edition of the first volume of Balamurali's magnum opus "Janaka Raga Krithi Manjari". There was a short recital of selected compositions of Balamurali by G. R. Jaya and party.

In Memory of the Royal composer

The International Music and Arts Society, which has as its patron the Governor of Karnataka and as its President Rani Vijaya Devi, the sister of the late Maharaja of Mysore, had arranged a commemoration concert, by Maharajapuram Santanam accompanied by M. Chandrasekhar on violin and Guruvayur Dorai on mridangam, of some of the krithis of Sri Jayachamaraja Wodeyar. Though the royal composer is known to have planned 108 songs which he had set up as a target, he could complete only 94 songs under the able guidance of his mentor, Sangita Kalanidhi

late Mysore Vasudevachar. His knowledge of music was such that he had used some rare talas in his compositions. Amongst the ragas handled by him were Vijaya Vasantha, Kokila Bhashini, Neelaveni, Bhanuchandrika, Bhoopala Panchama, Jayasamvardhini etc., which he newly introduced. Some of these have vivadi swaras. 'Sri Vidya' was his mudra. Only about 14 of his compositions have been presented so far on the concert stage by reputed artistes of the stature of Ariyakudi and M. S. Subbulakshmi. That evening, Santanam sang four familiar compositions in Atana ("Sri Mahaganapatim Bhajeham"), Gambheera Nata ("Shri Jalandhara") Hindolam ("Chintayami, Jagadamba") and Dharmavathi ("Durga Devi"). About 80 songs of this royal composer remain in manuscripts and their publication along with notation in regional languages, would be a distinct service and contribution to the rich heritage of Carnatic music.

Festival Concerts

The Ganesha festival in some major cities of Karnataka like Bangalore, Mysore, Tumkur, Hassan, Davangere and Shimoga is always celebrated with week-long music festivals by affluent organisations. It is also a fact that the choice of artistes is almost respective as that for Sri Rama Navami festival, with Dr. M. Balamuralikrishna, Dr. M. L. V., Bombay Sisters, Maharajapuram Santhanam and Jesudas as star attractions. By and large, the motley audience is taken for granted and artistes play pardonably to the gallery. In this context any attempt by less reputed but sincere artistes to maintain certain high standards in their musical outflow, goes over the heads of the 'festival' audience. In this sense classical musical taste is definitely un-

dergoing a change with the accent on display of virtuosity and the introduction of gimmicks by the artistes.

'Arayar Sevai'

Smt. Usha Narayanan, a Delhi-based Bharatanayam danseuse and research scholar, presented a unique programme of temple dance under the auspices of the Ramanuja Mission. After visiting important Sree Vaishnavite temples in South India — at Alwar Thirunagari, Sri Villiputtur, Srirangam and Melkote (Thirunarayanapuram), she has tried to integrate the traditional and purely devotional dance practised by a group of hereditary devotees known as 'Arayars' in the sanctum-sanctorum of these temples with the present day form and technique of what is accepted and known as Bharatanatyam, to attract urban audiences to the unique nature of 'Arayar Sevai'. In this task she has had the cooperation of the traditional 'Arayars' and great scholars. It must be said to her credit that the programme she presented brought out the intense esoteric significance of Arayar Sevai, based on "Divya Prabhandams" of Azhwars and the "Pasurams" of Andal and some vedic chant, even though it was clothed in Nritta, Nritya and Abhinaya with Adavus, Karanas, etc., which have an entertainment value. She succeeded in making it a memorable aesthetic and spiritual experience at the packed Sri Rama Bhajana Sabha Hall, Malleswaram.

Talent Propaganda

The Karnataka Sangita Nritya Academy has started sponsoring programmes by talented artistes of this State, in music and dance in important cities like Madras, Calcutta, Bombay and Delhi with the cooperation of Kannada San-

ghas there. This is expected to bring local talents to the notice of art lovers outside the State and act as a moral booster to these artistes.

* * * *

Mr. B. V. K. Sastri, a well-known music critic and musicologist has been selected to preside over the fourteenth music conference-cum-festival of the Bangalore Gayana Samaja to be held during October-November, this year. It is for the first time that this honour has been conferred on a musicologist.

T. B. Narasimhachar

TOWARDS CULTURAL EXCHANGE

The Karnataka Sangeetha Nrithya Academy, Bangalore, an offshoot of the Karnataka Sangeeta Natak Academy, striving for an overall objective of promoting classical Music, Dance and Sugam Sangeeth has of late been organising Festivals of Music-Dance-Drama of Karnataka at various State Capitals with a view to promoting cultural exchange between the States. The first of these was held in Madras during July, 1982, followed by one in September at Calcutta.

The third in the series was held recently in Bombay in cooperation with the local Kannada Sahitya Sangeetha Kalakshetra. Highly acclaimed by the art-lovers of the city the 3-day festival, inaugurated by Shri Anil V. Gokak, Vice Chairman of the Maharashtra Housing & Bombay Area Development Board and graced by eminent artistes and litterateur like Shri K. K. Hebbar and Shri Yeswant Chittal, was a veritable feast for the ears and the eyes.

Renowned vocalists like Smt. Krishna Hanagal (Hindustani), prodigies like Master Ravi Kiran (Gottuvadhyam), instrumental Virtuoso Shri Balekhan (Sitar) and promising young vocalists G. S. Kamala and G. S. Rajalakshmi (Karnatak) were featured.

Dancers Smt. Radhika and Kum. Deepti Divakar gave solo recitals while a fascinating dance ballet "Sambhavami Yuge Yuge", depicting the ten incarnations was presented by the Natyapriya Troupe, Bangalore.

Minachi's Sugam Sangeeth comprising compositions of Kannada poets in praise of the land and language, set to Bhavgeeth in Hindustani style virtually captured the audience.

While one commends the Academy's efforts at inspiring mutual cultural consciousness and appreciation among States one hopes that its aims such as establishing libraries and archives for encouraging research and preserving music of the past generation in 'sound and video' recordings, giving scholarship to deserving students for advanced study and providing financial and medical help to artistes in need are also pursued.

CULTURAL SCENE IN BOMBAY

By
Dr. SULOCHANA RAJENDRAN

Which is greater — Rama or Ramanama? — the question baffled the packed audience at the magnificent Shanmukhananda Hall. And with a quiet grace typical of his imposing stature and standing, Embar Vijayaraghavachariar unfolded the greatness of Ramanama through "Thyagaraja Charitham". The very sound of Ramanama was sangeetham to Thyagaraja: "Nadhasudharasambilanu" (Arabhi). The anecdotes, episodes and upakathas packed with his humorous punch were gripping. The rendition of kritis, though needing a supporting voice and shorn of concert frills and embellishments, carried with it an authentic ring as Embar unfolded the circumstances in which these were composed.

Only Tyagaraja, Embar asserted, was eligible as a 'Kavi' among the vaggeyakaras and this he proved by analysing some of Tyagaraja's kritis. The very phrase "Prahlada Naradadi" was sufficient enough proof of his kavithva. "Bala kanakamaya ...", the stance in the Atana kriti "Ela nee Dayaradu" stood as a shining example of his poetic genius, said Embar. The circumstances which led the saint into composing "Nannumpalimpa" (Mohanam), "Aragimpave" (Todi), "Nidhitsaala Sukhama" (Kalyani), "Maakelara Vicharamu" (Ravichandrika), "Munduvenga" (Darbar) and "Najeevadara" (Bilahari) left a lasting impress. The tinge of nindasthuthi in Tyagaraja's creations could be traced in "Adiki Sukhamu" (Madhyamavathi). The Harikatha had an overall impact though the

musical interpretation did not rise up to the katha level.

Awards & Titles

It is a matter of pride that Harikatha has been accorded recognition among the classical arts after a gap of nearly five decades when Sri Embar Vijayaraghavachariar has been chosen as this year's Sangeetha Kalanidhi by the Madras Music Academy. In this age of awards and titles, Institutions and organisations vie with one another in honouring maestros with degrees and titles in recognition of their services to art. Not unoften does the honour seek the maestro long after he has past his prime or peak and in such cases the organisations only honour themselves by honouring the greats.

"Would it not have been more apt to select me when I could stand on my own in sruthi and rendition". Only a 'giant' of an Embar could react the way he did when informed of his being 'selected unanimously' to preside over this year's Sadas at the Madras Music Academy.

Apt was his reaction. It could not have been otherwise, for at this age, as he himself admitted at a joint felicitation organised by Bhulabhaj Memorial Institute, Bharatiya Music and Arts Society and other sabhas of the city to honour the Sangitha Kalanidhi designate on his over-five-decades service to the Harikatha art, he has to depend on a second voice for musical render-

ings. And musical rendering with succinct timbre and evocation forms an essential part of Harikatha. A suggestion made at the felicitation function to record the art and style of Embar in 'Documentaries' for posterity, is noteworthy.

Mridanga Chakravarthy

Another maestro to be decorated with a Doctorate by a foreign University — University of Arizona U.S.A. — which he accepted in "Nor fame I slight, nor for her favours call" attitude is the Mridanga Chakravarthy T. K. Murthy. Already a 'chakravarthy' in the percussion art with five decades of service in performing forefront this short and small-build maestro remembered first his mentor and guru — the great Thanjavur Vaidhyanatha Bhagawathar — that great fount of laya from where sprung many like the titan Palghat Mani Iyer — in reply to the felicitation by the Shanmukhananda Sabha.

Much as he would cherish the fame and name that came his way, the unostentatious chakravarthy values most the spontaneous blessings of the Kanchi Paramacharya who called him 'mridanga bhushanam'. The taste of the fruit-in-milk, an offering meant for Nandikeswara (synonymous with mridangam) that the Acharya gave him, he said with emotion, would never leave his palate.

"The maestro is himself a musician and an inspiration to any artiste whom he accompanies — be he a fresher or a top-notch" hailed Prof. T. V. Ramanujam presiding over the felicitation. "He is a repository of musical information, and a fine conversationalist. An account of his experiences with 'giant-musicians' of yesteryears would be of

great benefit to youngsters, recalled violinist M. Chandrasekhar. In all his humility and as one much junior yet immensely encouraged by the maestro, T. V. Sankaranarayanan confessed: "One has to learn the value of silence, the subtlety of nuances from the 'laya sagaram".

For all that encomia showered on him the Chakravarthy rose to speak in all humility, a speech that contained a veritable mine of information and 'tips' to the ardent artlovers. "There is nothing to equal learning by listening" he said and cited his own example. The systematised gurukula that he underwent at the feet of Vaidhyanatha Bhagawathar was only in continuation to the knowledge that he had already gained by constant listening to all percussionists, especially the Thavil at the Suchindram temple. So strict was his elder brother that he would not let the young talent sleep during temple festivals when music, Nadaswaram especially, formed an integral part of the procession.

A strict home, sustained listening habit and disciplined gurukula — these are the musts for a talent to flower into an artiste.

Dedicated Sadhaka

His tips to the accompanists — to contribute to the totality of the concert, to the overall success and not to indulge in a display of skills where more than demonstrated in the concerts he participated in the city.

In his subtle melodic strides, the sangathees hummed sweetly and the swara-prastharas drew lilting inspiration. But the towering Thani he played showed

the genius that he is. The power strokes with punch in arudis, the soft embellishments and the 'nadai-beda' made easily an object lesson to percussion aspirant.

Suffice it to say that Sankaranarayanan's concerts were a class by itself what with top notch accompanist and his own accomplishments — fruits of dedicated sadhaka. There was polish, depth and wholesomeness, an innate rapport and relish in his music.

Singing ragas of time-honoured tradition and rare-hued flavours with equal relish, TVS impressed as one of the top-notchers. His Kalyani, Kambhoji, Kiravani and Kalyanavasantam were all hewn with emotive motifs, embellished with artistic brikkas. The selections, old time "Kaanakkan koti", "Ammaramamma", "Paramapavana Rama" and fresh finds "Punniyam Oru koti" (Kiravani), "Jaya Jaya Swamin" (Nata) and "Pahimam Sri Padmavathi" (Mohanam) added a refreshing weight to the recital.

Sahitya Purity

For the sanctity of sahitya and purity of paatanthara there are few equals to D. K. Pattammal. And one always returned enriched from her concerts in matter of 'addition' in repertoire and in the manner of their rendition. This despite the rough texture of her aging voice.

Many were the nostalgic 'snatches' from which emerged raga images. Strain did not claim a casualty of clarity of diction or purity of style; nor was concert techniques relegated to the background.

A soulful Ahiri ("Mayamma") and a splendid Nayaki ("Ranganayakam")

brightened up a concert that was studded with not-so-familiar gems shining alongside popular kritis. "Sandehamuyala Rama" (Kalyani) and "Sabesana Nayaki" (Nilambari) were fine 'finds'. Her systematised niraval and split-twist technique in swaras kept the accompanists ever agile.

It was the teenager violin debutante Usha, who stole the limelight. Her soft bowing, deft fingering and silken sheen melody reflected her heridity — a new star in the Lalgudi firmament.

Sustained Paddhatti

An instrument Ensemble? Well it could as well be, what with the volume pitched high and the accompanists — violin, mridangam, ghatam — playing in top gusto drowning for a considerable part the vocal efforts of Valliyur Gurusurthy at Shanmukhananda in August. It could as well be a blessing in disguise as the concert suffered from strained vocalism. A sustained 'paddhatti' steered the concert through without much blemish. It was however in Todi the artiste struck form. Solid and substantial the elaborate essay brought forth the sustained musician in him.

Slow but Sustained

Sucheta (Bhide) Chapekar's flair, of late, has been for the suave slow tempo where the danseuse has immense scope for an intense reflection of bhava and a sustained articulation of adavus.

Her performance at the Tata Theatre under the auspices of the National Centre for the Performing Arts had all this plus the sarvalaghu grandeur, characteristic of Guru Kittappa Pillai.

Imagine a Sankirna nadai Jathiswaram (Purvikalyani) and slow-paced Tillana (Hamsanandi) besides a chauka Kala treatment of the Khamas Varnam, "Samini Rammanave"? The performance clicked. Nowhere did the recital sag. Eloquent, incisive and spirited she made her communication near total with involvement and relish.

The numbers included the Marathi Padas of King Serfoji, "Pahile Krishna" (Anandabhairavi) and "Sakhi Yata" (Begada) besides Kshetragna's "Vadiga Gopaluni" (Mohanam) the Javali "Vagaladi" (Behag).

Bharatikku Anjali

"Bharatikku Anjali", homage to poet-patriot Bharati through his own verses, is Padma Subrahmaniam's latest contribution to the dance art. At a grand function organised by the Bharati Kala Manram in the poet's centenary year at the Shanmukhananda Hall and presided over by the Maharashtra Governor, Latif and in the presence of Vice-President Hidayatullah as chief guest, Padma brought to life the kavi's poetic sentiments and national fervour capsuled in incisive verses.

The selections projected Bharati in his multi-faceted genius — as a zealous patriot, a pioneer of national integration, a romantic poet, an ardent devotee of Shakti and an admirer of Nature. "Oozhikkuthu", "Bharatha De-

sam", "Nenju Porukkudillaye", "Kuyil Paattu", "Kannan en Sevagan" were choreographed in dance numbers. It was all individualistic, carrying Padma's stamp of Bharata Nrityam.

Tanjavur Nritya Prabhandha

Another landmark in the life mission of Acharya Parvati Kumar to reach the students of Bharata Natyam in a scientific way is the research publication "Tanjavur Nritya Prabhandha" which was formally released late September at a function held at the Ravindra Natya Mandir.

The publication in Marathi comprises a comprehensive dance notation with adavu korvais and sancharis of the third Nirupana, 18-odd numbers on a single theme composed in Marathi by King Serfoji II in a single raga of the karnatak system and set to a single tala. Besides the book attempts at a chronological evaluation of the contribution of the Maratha rulers to the Bharata Natya tradition. The publication, one can say, fulfils the purpose of the work "Korvyache Sahityache Jinus" of King Serfoji II (referred to in 'Shanmukha' April '82).

The occasion was marked by a dance recital of the Nirupana by Parul Jhaveri, a versatile student who had performed the entire nirupana in a three and half hour recital early this year at the very Durbar Hall of Tanjavur Palace.



“குயில் பாட்டின் உட்பொருள்?”

“மணிக்கொடி” கு. ஸ்ரீநிவாஸன்

பாரதியின் “குயில்” பாட்டு “நெட்டைக் கனவு நிகழ்ச்சியான” கற்பனைக் காவியந்தானா, அல்லது அதில் ஏதாவது உள்சரக்கு உண்டா என்பது கேள்வி. இந்தக் கேள்வி “குயில்” பாட்டைப் படித்தவர்கள் ஒவ்வொருவர் மனத்தையும் உறுத்தும். பாட்டின் அமைப்பிலிருந்தோ பாத்திரங்களின் பேச்சு நடத்தைகளிலிருந்தோ இந்தக் கேள்வி பிறக்கிறது என்று எண்ணவேண்டாம். பாட்டை முடிக்கும்போது பாரதியே இந்தக் கொக்கியை மாட்டிவிடுகிறார். கவிதையின் கடைசி வரிகளைக் கவனிப்போம் :

“ஆன்ற தமிழ்ப்புலவர் கற்பனையே
யானாலும்
வேதாந்தமாக விரித்துப் பொரு
ளுரைக்க
யாதானும் சற்றே இடமிருந்தாற்
கூற்றோ?”

முற்றிலும் வேதாந்தமாகப் பொருள் கேட்கவில்லை. ‘சற்றே இடமிருந்தால் சொல்லுங்கள்’ என்று ஸந்நமாக விட்டுவிடுகிறார்.

புதிரா, சவாலா?

மனிதனையும், விலங்குகளையும், பறவையையும் பாத்திரங்களாகக்கொண்ட நான்கு நாள் காதல் நாடகத்தை விஸ்தாரமாக விவரித்துவிட்டு “அத்தனையும் மாலையழகின் மயக்கத்தால்

உள்ளத்தே
தோன்றியதோர் கற்பனையின்
சூழ்ச்சியென்றே
கண்டு கொண்டேன்”

என்று தனக்கு சுயநினைவு வந்ததைக் கூறி முடிக்கிறார். சுய நினைவு வந்தது கவிக்கு

அவ்வளவாகப் பிடிக்கவில்லை. தான் கண்டு இன்புற்றது, நயத்துடன் கவிதையில் இசைத்தது இத்தனையும் வறட்டுக் கற்பனை, பொருளற்ற பொய்க்கூடு என்று தள்ளிவிட அவருக்கு மனம் வரவில்லை. கற்பனையே யானாலும் அதற்கு உட்பொருள் இருக்கும், இருக்கலாம் என்று சூட்சுமமாகத் தெரிவிக்கிறார். ஏன் சூட்சுமமாகத் தெரிவிக்கிறார்? ஏன் வெளிப்படையாகச் சொல்லவில்லை? எந்தக் கருத்தையும் எளிய, தெளிய நடையில் வெளியிடவேண்டும் என்பதை மூலமந்திரமாகக் கொண்டிருந்த பாரதி, இந்த மையத்தில் தம் கருத்தை ஏன் தெளிவாக எடுத்து உரைக்கவில்லை? புதிர் போட்டுப் பாட்டை முடிக்கிறாரா? அல்லது சவால் விடுகிறாரா?

ஆத்மீகப் பொருள்

கற்பனைக் காவியத்திற்கு வேதாந்தப் பொருள் விழைகின்றார் கவி. வேதாந்தப் பொருள் என்பதை இரண்டு விதமாகக் கொள்ளலாம். சாதாரணமான உட்பொருள் என்று கொள்ளலாம். அல்லது ஆத்மீகமான உட்பொருள் என்றும் கொள்ளலாம். கதையின் போக்கில் கதாபாத்திரங்களின் பெயர்களும், நிகழ்ச்சிப் பின்னல்களும், குண விசேஷங்களும் ஒருவாறு அமைந்திருக்கும். அநுபவமும், கற்பனையும் கலந்த கதைகளில் பெயர்களை மாற்றிவிட்டு, அதே நிகழ்ச்சிப் பின்னல்களையும், குண விசேஷங்களையும் தொடர்ந்து அனுபவிக்கலாம். பல பொருள் களைக்கொண்ட ஒரு சொல்லை உபயோகிப்பது சிலேடை என்ற அணி; இரண்டு, அல்லது மூன்று கருத்துக்களுக்கு இடங்கொடுக்கக் கூடிய காவியம் சிலேடைக் காவியம். ஆங்கிலத்தில் “அலிகெரி” என்று சொல்வார்கள்.

பாரதக் கதை ஒன்று நம்மில் பலர் படித்தது. அடர்ந்த காடு, புலியால் துரத்தப் பட்ட மனிதன் பாழங்கிணற்றில் விழுகிறான். கீழே விழுவதற்குள் ஆலம் விழுது ஒன்றைப் பிடித்துக்கொண்டு தொங்குகிறான். கிணற்றின் அடியில் பாம்பு. மேலே பார்க்கிறான். ஆலம் விழுதை வெள்ளையும் கருமையுமான எலிகள் கடித்துக்கொண்டிருக்கின்றன. இந்த அபாய நிலையில் மேலேயிருந்து தேன் சொட்டிக்கொண்டிருப்பதைப் பார்க்கிறான் அந்தப் பிராணி. சொட்டும் தேன் துளி எட்டுமா என்று நாக்கை நீட்டுகிறான். இது வாழ்வின் விசித்திரத்தை உட்பொருளாகக் கொண்டது. காடு பிரபஞ்சம், துரத்துவது ஆசை. விழுவது ஆபத்தில். பிடித்துக்கொண்டிருப்பது உயிரை. அதை அறுப்பவை இரவும் பகலுமான எலிகள். இந்த நிலையிலும் தேன் துளிக்காக நாக்கு நீள்கிறது. வாழ்வின் ருசி இவ்வளவு விநோதமானது என்பது கதையின் உட்பொருள்.

வேதாந்தப் பொருள்

ராமாயணத்தை எடுத்துக்கொள்வோம். அயோத்தி ராஜகுமாரன் தன் தேவியோடு வனம் செல்லுகிறான். சீதையைத் தசமுகன் களவாடிச் செல்கிறான். சிறையில் சீதை சிந்தை கலங்கி வாடுகிறான். தீர்த்துடன் தன் கற்பைக் காத்து வருகிறான். ஹனுமானால் தேற்றப்படுகிறான். போரில் ராமன் தசமுகனை வீழ்த்துகிறான். சீதை ராமனைச் சேர்ந்து இன்புறுகிறான். இது வெளிக்கதை. இந்தக் கதைக்கு வேதாந்தமாகப் பொருள் விரித்திருக்கிறார்கள். ராமன் பரமாத்மா, சீதை ஜீவாத்மா. ஜீவாத்மாவைச் சிறைசெய்து துன்புறுத்துபவை தச இந்திரியங்கள். ஜீவாத்மாவைத் தேற்றுவது ஹனுமாகிய குரு. தனது உறுதியினாலும் ஒப்பற்ற சீலத்தாலும், இந்திரியங்களின் சிறையிலிருந்து மீட்கப்பட்டு ஜீவாத்மா பரமாத்மோடு ஐக்கியமாகிறது. இது ராமகதையின் ஆத்மீகப் பொருள். வேதாந்தப்பொருள்.

இந்த ரீதியில் "குயில்" பாட்டிற்கு உட்பொருள் ஏதாவது உண்டா. ஆத்மீக வேதாந்தப் பொருள் உண்டா? இது கேள்வி. கவி காட்டியிருக்கிறார் உண்டு என்று. அது என்ன? அவர் ஏன் சொல்லவில்லை? - இந்தக் கேள்விகள் மீண்டும் பிறக்கின்றன.

கவியின் மௌனத்திற்கு இரண்டு விதமாக காரணங்காட்டலாம். கவியின் கற்பனையில் கருத்து தெளிவாக உருவடைந்திருக்காது. கற்பனையில் உட்கருத்து இருக்கிறது என்று மட்டிலும் திடமான உணர்ச்சி இருக்கலாம். அது என்ன என்பது முற்றிலும் தெளிவாகாமல் இருக்கலாம். அல்லது உட்கருத்தை வெளியிட கவி சங்கோசப்படலாம். காதல் காவியம், அதிலும் கவியே கதாநாயகன். அதிலும் வெற்றிக்காதல். தன் காதல் நாடகத்தை, அதிலும் வெற்றிக்காதலை வெளியில் பகிரங்கமாகச் சொல்ல யாருக்குமே வாய் கூசும். அந்தக் காதல் நாடகத்திலும் உட்பொருள் என்றால் அது வேறு ரகசியம். அது இன்னும் சங்கோசத்திற்கு ஆஸ்பதம். எந்தக் காரணத்தில் பாரதி தன் காவியத்தின் உட்பொருளை விளக்கவில்லை என்பது பாரதியோடு அதிகம் பழகி, அவர் மன நிலையை ஆழமாக உணர்ந்தவர்கள் தான் சொல்ல முடியும். மற்றவர் உரைப்பதெல்லாம் மீண்டும் ஒரு கற்பனையே. மண் குதிரைக்குப் புல் ஜேணம்.

காவியத்தின் பாத்திரங்களையும், நிகழ்ச்சிகளையும் சற்று நினைவுக்குக் கொண்டு வருவோம். காலை நேரம், சோலையில் குயில் பாடுகிறது. சோகத்தில் தோய்ந்த காதல் குரல். கவி கேட்டு மயங்குகிறார். காதல் பாட்டின் முடிவில் காதலரைக்கும் பேச்சு, நான்காம் நாள் மீண்டும் சந்திப்பதாகச் சொல்லிவிட்டு குயில் விடை பெற்றுக்கொள்கிறது. ஆசையினால் தூண்டப்பட்ட கவி அடுத்த நாளை சோலைக்குப் போகிறார். அதே சோலை, அதே குயில்; அதே காதல் நாடகம்

யாரோடு, கவியோடல்ல; குரங்கு ஒன்றோடு. கவியின் உள்ளத்தில் எரிச்சல்தீ. மூன்றாம் நாள். அதே சோலை: அதே குயில், அதே நாடகம் - குரங்கோடு அல்ல. மாடு ஒன்றுடன். நான்காம் நாள் சந்திப்பு. கவியின் கோபம். குயிலின் சமாதானம். குயில் கவியிடம் அடைக்கலம் புகுதல், உருமாற்றம், மாயையின் வீழ்ச்சி. இன்ப நுகர்ச்சி.

ஜீவாத்மா - பரமாத்மா தத்துவம்

இந்தக் கதாபாத்திரங்களையும், நிகழ்ச்சிகளையும் தத்வ சாஸ்திரத்திற்கு ஏற்ப கோர்க்க முடியுமா? வேதாந்த ரீதியில் குயில் யார், குரங்கன் யார், மாடன் யார், நாயகன் யார் என்று குறிப்பிட முடியுமா? நிகழ்ச்சிகளையும் குண விசேஷங்களையும் புதிய கருத்துக்கு இணங்கப் பொருத்த முடியுமா? ஒரு விதத்தில் சற்று முடியும்.

வேதாந்தத்தில் வேர்க் கொள்கை ஜீவப் பிரம்ம உறவைப் பற்றியது. ஜீவாத்மா துக்கி. தெரிந்தும், தெரியாமலும் பரம்பொருளை நாடி அலையும். பிரம்மத்தைச் சேர்ந்துவிட்டால் மட்டில்லாத சுகம். அது வரையில் தவிப்பு, தவிப்பு, ஜீவன் பரம்பொருளிடம் கொண்டுள்ள காதல் கட்டுக் கடங்காத கவிதைக் காதல்; லட்சியக் காதல்; தெய்வீகக் காதல்; அந்தக் காதலுக்கு ஐக்கியத்தில் தான் வெற்றி. காவியத்தில் குயிலின் காதல் ஜீவ மனத்தின் வேட்கை. நாயகனை அடையவேண்டுமென்ற பேராவல். பிரிந்திருப்பதில் துக்கம். கூடுவதில் சுகம். குயில் கவியை நாடித் துன்பமும், அவனைக் கூடி இன்பமும் அடைவதுபோல் ஜீவாத்மா பரம்பொருளைத் தேடித்தேடித் துன்பமும், பரம்பொருளைக்கூடி இன்பமும் பெறுகிறது என்று கூறலாம்.

இதுவரையில் உவமை சரி. குயில் ஜீவாத்மா, கதாநாயகன், பரமாத்மா. ஆனால் கதையில் குரங்கு எதற்கு, மாடு

எதற்கு? இவை யாவை? இவைகளோடு குயில் ஏன் காதல் நாடகம் ஆடுகிறது சோரம் போவதென்? வஞ்சகம் புரிவதென் மாயையின் இரட்டை ரூபம்

ஜீவாத்மா பரமாத்மாவை அத்யந்தப் பிரேமையுடன் நாடுகிறது. ஆனால் சுலபமாக அடைந்து விடுகிறதா? அதுதான் இல்லை. உண்மைக்காதல் போகும் நெறி, காடுமுரடு. வேத தத்துவங்களை ஆராய்ந்த நிபுணர்கள் இந்த அநுபவத்தை விளக்கியிருக்கிறார்கள். அதன் லட்சியத்தில் தோய்வதற்கு இடையூறுக மனதிற்கு இரண்டு வைரிகள். மாயையின் இரட்டை ரூபம். ஒன்று ஆவரண சக்தி; மற்றொன்று விசேஷ சக்தி.

பொருளின் நிஜ ரூபத்தை மூடி மறைப்பது ஆவரண சக்தி; படுதாவினால் - திரையினால் மூடி மறைப்பது போல. புலன்களுக்குப் புலனாகாதபடி தடுப்பது. புலன்களையே ஆதாரமாகக்கொண்ட மனம் மயக்குற்றுத் திகைத்து விடுகிறது. நித்யமான பொருளை மறந்து அநித்யமான பொருளுடன் சல்லாபமாடுகிறது. "ஸத்துப் பொருளை மறைப்பது மாடு". ஒரு ஜட விசேஷம். "வழி மறைத்திருக்குது. மலை போல் ஒரு மாடு படுத்திருக்குது" என்று நந்தனார் புலம்புகிறார். குயிலை மாடன் குறுக்கிட்டு மயக்குகிறான். ஆவரண சக்தியில் தன் வசமிழந்த மனம் மாயையுடன் ஸல்லாபம் செய்கிறது. குயில் மாடனுடன் காதல் பேசுகிறது. மடமையின் பேய்த் தோற்றம்.

பொருளை மூடி மறைப்பது ஆவரணம். பொருளை வேற்றுமைப் பொருளாகக் காட்டுவது விசேஷ சக்தி. மாற்றி மாற்றித் தோற்றம் கொடுக்கும் ஜாலவித்தை. கூணத்திற்கு கூணம் மாறுதல்; இடத்துக்கு இடம் வேற்றுமை. வேற்றுமையில் கவர்ச்சி. மயக்கம் வேகம் - இவைகளில் ஒரு நிலையற்ற போலியின்பம். விசேஷ சக்தியால் ஆகர்ஷிக்கப்

பட்ட மனத்தை விவேகிகள் குரங்கிற்கு ஒப் பிட்டிருக்கிறார்கள். ஓயாத சேஷ்டை. நெட் டைக் குரங்கன் குறுக்கிட்டு குயிலைத் திகைக்க வைக்கிறான். விசேஷ சக்தியில் வெற்றி. சோரக்காதல் நாடகம்.

நான்காம் நாள் காதலின் வெற்றி. குயி லுக்கு விமோசனம்; ஜீவாத்மாவின் முக்தி, பரமாத்மாவோடு ஐக்கியம். ஜன்மந்தரத் தொடர்பால் ஏற்பட்ட ஆவரண, விசேஷ சக்திகள் ஓய்ந்து விடுகின்றன. சரணகதிக்குப் பின் ஸாம்ராஜ்யம். பேரின்ப நுகர்ச்சி.

இந்த முறையில் பொருத்தங்காட்டிக் குயில் பாட்டிற்கு வேதாந்தமாகப் பொருள் கூறலாம். ஆனால் பாரதி குறிப்பிட்டது இந்தப் பொருளையா என்று கேட்டால் 'ஆம்' என்று சொல்வதற்கில்லை. ஒருவேளை இருக்கலாம் என்று சொல்வதற்கும் எனக்குத் தைரியம் இல்லை. பாரதி பல வேதாந்தப் பாட்டுகள் பாடியிருக்கிறார். பல வேதாந்த உவமைகளையும், கருத்துக்களையும் ஆண்டிருக்கிறார். ஜீவாத் மாவைத் தவிக்க வைக்கும் ஆவரண, விசேஷ சக்திகளை அவர் விவரித்ததில்லை. அவைகளைத் தனிப்படக் குறிப்பிடவில்லை. வேதாந்தக் கருத்துக்களுக்கும், 'குயில்' பாட்டிற்கும் இந்த இடத்தில், இந்த முறையில் பொருத்தம் இருக்கிறது என்று காட்டலாமேயன்றி பாரதியார் குறித்த வேதாந்தப் பொருள் இது தான் என்று திட்டமாகச் சொல்ல முடியாது.

கவி — கவிதைக்காதல்

பாரதி குறித்தது இதுவாக இருந்திருக் காது என்று சந்தேகம் உண்டாகுமானால், வேறு பொருத்தமுள்ள உட்பொருள் கூற முடியுமா? ஒன்று கூறலாம், முற்றிலும் ஆத் மிக வேதாந்தப் பொருளல்ல. ஆயினும், பல அம்சங்களில் பொருத்தமுள்ள உட்பொ ருள். குயிலைக் கவிதா சக்தி என்று கொள்ள லாம். நாயகன் கவி. கவிதா சக்தி கவியை நாடுகிறது. கவி கவிதையிடம் எல்லையற்ற

மோகங்கொள்கிறான். கவிக்கும், கவிதைக் கும் இடையில் குரங்கனும், மாடனும் — சித் திரக்கவி புனையும் வக்கணைப் புலவனும், இலக்கணப் பொதி சுமக்கும் பல்கலைப் பண் டிதனும் — இடர் விளைவிப்பவர்கள். போட் டியிடும் போலிகள்.

தமிழ்கவிதை வெகு நாட்களாகத் தன் நாயகனைவிட்டுப் பிரிந்திருந்தாள். உண் மைக் கவிஞனிடம் உயிருக்குயிரான நேசம் வைத்திருந்தாள். பண்டிதனுக்கும் கவிதைக்கும் தாய்வழி உறவு உண்டு, கவிதைக்குப் பண்டிதனிடத்தில் பரிதாப முண்டு. சித்திரக்கவி கவிதையிடம் படா டோபத்துடன் உரிமை கொண்டாடு பவன். அவன் தருக்கிற்கும் டாம்பீகத் திற்கும் பலியாகக் கவிதையைக் கொடுக்க ஏற்பாடுகளும் ஆகிவிடுகின்றன. குரங்க னும் மாடனும் — சித்திரக் கவிஞனும் பண் டிதனும் — குயிலோடு போலிக்காதல் நாடகம் நடக்கின்றனர். உண்மைக்கவி கண்டு நெஞ்சம் குமுறுகிறான். நான்காம் நாள் உண்மை வெளியாகிறது. கவிதை தன் நாயகனை அடைந்துவிட்டாள். குயில் கவியின் கையில் சரண்புகுந்துவிட்டது. உரு மாறியது. இருவரும் கருத்தொரு மித்து ஆதரவுபடுகின்றனர். 'குயில்' — காவியம் பிறந்துவிடுகிறது,

இந்த உட்பொருள் ஜோடனைக்கு பார தியின் வாக்கிலிருந்து இரண்டொரு ஆதா ரங்களை எடுத்துக் காட்டலாம். கவிதா தேவியின் அருளை வேண்டி நின்ற பாரதி அவளை எப்படி வர்ணிக்கிறார் பாருங்கள்.

"வாராய்! கவிதையாம் மணிப் பெயர்க் காதலி! பன்னாள், பன்மதி ஆண்டுபல கழிந்தன நின்னருள் வதன நானேருறக்கண்டே அந்த நாள் நீ யெனை அடிமையாக் கொள, யாம் மானிடர் குழாத்தின் மறைவுறத்தனியி ருந்து

எண்ணிலா இன்பத்திருங்கடல் தினைத் தோம்
கலந்து நாம் பொழிலிசைக் களித்த
வன்னாட்களில்
பூம்பொழில் குயில்களினின் குரல்
போன்ற
தீங்குரலுடைத்தோர் புள்ளினைத்
தேர்ந்தி லேன்".

கவிதா சக்தியைப் பெண்ணாகவும், குயி லினும் இனிய தீங்குரல் படைத்தவளாக வும் வர்ணிக்கிறார் மானிடர் குழாத்தில் மறைவுறத் தனியிருந்து எண்ணிலா இன் பத்திருங்கடலில் தினைத்ததை நினைக்கிறார். கவிதா சக்தி, கனி, பொழில், குயில், நாய கன், நாயகி, கல்வியின்பம் — இந்தக் கற் பனைதான் குயில்பாட்டின் அஸ்திவாரம். உருமாறிய குயிலின் எழிலை "எற்றே தமிழில் இசைப்பேன்?" என்று ஏங்கக் கூடிவர் தமிழ்க்கவி பாரதி தானே! மங்கை வடிவாய் மாறி நின்ற குயிலை கவி எப்படி வர்ணிக்கிறார்?

..... கவிதைக் கனி பிழிந்த சாற்றினிலே, பண் கூத்தெனுமி வற்றின் சாரமெலாம் ஏற்றி, அதனோடே இன்னமுதைத் தான் கலந்து, காதல் வெயிலிலே காய வைத்த கட்டியினால் மாதவளின் மேனி வகுத்தான் பிரம னென் பேன்.

இக்கட்டுரை காலஞ்சென்ற "மணிக்கொடி" ஸ்ரீநீவாஸனின் பிரசுரிக்கப்படாத கட்டுரைத் தொகுப்பிலிருந்து எடுக்கப்பட்டுள்ளது.

கவிதையில் பெண்ணின்பம் காண்பதுவும் பெண்ணிடம் கவிதைச் சுவைப்பதும் பாரதிக் கற்பனையில் ஸகஜம்.

வெறேரு சிறு ஆதாரம். "குயில்", பாட்டில் குறுமுனி தோன்றிகிறாரே, கவ னித்தீர்களா? குயிலுக்குப் பூர்வகதை சொன்னவர் அவர். "நீ ஆசை வைத்த நாயகனை அடைவாய்" என்று அருளி யவரும் அவரே. பொதிய மலையில் வாழும் தெய்வமுனி வாழ்த்தினார் என்றால் அது தமிழ்க் கவிதைபாகத் தானே இருக்க வேண்டும்?

உட்பொருள் இதுவாக இருந்தால் கவி இதை ஏன் வெளிப்படையாகக் கூற வில்லை என்ற கேள்விக்கும் தக்க பதில் கிடைத்துவிடுகிறது. இதை வெளிப்படையாகக் கூறியிருந்தால் தற்பெருமைத் தம் பட்டம் அடிப்பதாகிவிடும். காவியத்தின் ரஸனை குன்றிவிடும். கவிக்கு ஆசை ஒரு பக்கம். கற்பனைக்கு ஆதாரமான கருத் தைச் சொல்ல வேண்டும் என்று ஆசை. ஆனால் சொல்ல வெட்கம். "குயில்" பாட் டின் இறுதி மூன்று வரிகள் இப்பொழுது ஒருவாறு புரியலாம்.

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (Regd.)

PLOT NO. 292, JAYASHANKAR YAGNIK MARG, BOMBAY-400 022.

OCTOBER — NOVEMBER 1982

MUSIC — DANCE — DRAMA FESTIVAL

In Aid Of Sabha's Educational Activities & Medical Centre

PROGRAMME (D.V.)

29-10-82	}	Inauguration of the Festival	
Friday		by Sangeetha Kalanidhi	
7-30 p.m.		Dr. Padmabhushan R. SEMMANGUDI SRINIVASIER	
8-00 p.m.	}	Dr. Padmabhushan R. SEMMANGUDI	
		SRINIVASIER	— Vocal
		Shri V. V. SUBRAMANIAN	— Violin
		Umayalpuram Sri K. SIVARAMAN	— Mridangam
30-10-82	}	Padmabhushan Sri S. BALACHANDAR	— Veena
Saturday		Umayalpuram Sri K. SIVARAMAN	— Mridangam
7-00 p.m.			
31-10-82	}	Dance Ballet By Rajaratnalaya Bharatha	
Sunday		Kalai Koodam, Madras	
7-00 p.m.		"BHARATHATHIL BHARATHAM"	

Tamil Dramas by Sri KOMAL SWAMINATHAN & PARTY (Stage Friends, Madras)

1-11-82	}	"THANNEER THANNEER"	
Monday			
8-00 p.m.			
2-11-82	}	"ORU INDHIYA KANAVU"	
Tuesday			
8-00 p.m.			
3-11-82	}	"CHEKKU MADUGAL"	
Wednesday			
8-00 p.m.			
4-11-82	}	Kum. SWAPANA SUNDARI	— Bharata Natyam
Thursday			
8-00 p.m.			

Tamil Dramas by SHANTHI NIKETAN & PARTY, Madras.

5-11-82	}	"RAGAM THANAM PALLAVI"	
Friday			
8-00 p.m.			
6-11-82	}	"MUDHAL MARIYADAI"	
Saturday			
7-00 p.m.			
7-11-82	}	"THODARUM ADHYAYAM"	
Sunday			
7-00 p.m.		(New Play)	
8-11-82	}	MAHESHKUMAR & PARTY	— Light Music
Monday			
8-00 p.m.			

S. Ananthaseshan }
Jayaram Mani } Hon. Secretaries

OUR CONTRIBUTORS

Prof. K. G. Ginde, an eminent Vocalist, is the Principal, Shree Vallabh Sangeetalaya, Bombay.

Sucheta (Bhide) Chapekar, is a well-known Bharata Natyam exponent, who has done research in the dance compositions of the Maratha rulers of Thanjavur.

Hema Govindarajan is a Research Student in Dance of the Mysore University.